

PARADE – PUBLIC MODES OF ASSEMBLY AND FORMS OF ADDRESS



CCW
CAMBERWELL
CHELSEA
WIMBLEDON

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INTRODUCTION

Critical Practice (CP) is a cluster of artists, researchers, academics and others supported by the CCW Graduate School.

Initiated in 2005, CP explores new models of creative practice and seeks to engage these models in appropriate public forums, both nationally and internationally. We have participated in exhibitions and seminars, conferences, film, concert and other event programmes. We have worked with archives and collections, publication, broadcast and other distributive media, while actively seeking to collaborate.

CP has a long-standing interest in art, and public goods, spaces, services and knowledge, and has generated a track record of producing original, participatory events.

Chelsea College of Art and Design has a large, contemporary courtyard at its heart: the beautiful Rootstein Hopkins Parade Ground. We collaborated with Polish curator Kuba Szreder to develop a project that would explore the diverse, contested and vital conceptions of *being in public*.

We created a bespoke, temporary structure designed by award-winning Polish architects Ola Wasilkowska and Michał Piasecki, within which we produced a landmark event in an amazing location with a host of international contributors.

PARADE challenged the lazy, institutionalized model of knowledge transfer whereby amplified 'experts' speak at a passive audience. Our modes of assembly, our forms of address and the knowledge we shared were intimately bound.

This is a document of the evolution of **PARADE**, and part of its legacy.

Critical Practice
London, 2011

26
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Annual Picnic

7 pm onwards, St James' Park London
Present: Michaela Ross, Cinzia Cremona, Jem Southam, Marsha Bradfield, Mike Knowles, Neil Cummings and Trevor Giles.



Throughout 2008, Critical Practice responded with enthusiasm to a number of invitations to contribute to art, its discourses and organization, participating in events such as *Systems Art* at the Whitechapel Art Gallery, the distributed *London Festival of Europe* and *Disclosures*, convened by Gasworks, London. These engagements provided a stimulating context in which to practice critically. Although invigorating, the downside of constantly responding to invitations resulted in a feeling of exhaustion, which often challenged our enthusiasm.

While we remained engaged, it felt important for Critical Practice to develop some self-initiated projects in the same vein as *Open Congress* at Tate Britain (2005) which was the impetus for our commitment to work together.

We started the ballrolling at our Annual Picnic. Seven people met, bringing food, drink and three Big Ideas each. We plucked each other's suggestions out of a blue fedora (one Big Idea arrived by text message) and discussed their content, connections and feasibility. Notably, two broad categories of activity emerged, along with a list of potential ideas to develop:

Long-term projects

Sustainability

World Cultural Summit

Found a political party

Downtime

Critical Practice and the Institution

Deschool or Self-School

A Market of Organizations

Free Libre Open Source Software (FLOSS) – inspired Actor

Network Theory (A-N-T)

Audit ourselves Open Source festival

Short-term focused events

How to publish your own book

A 24 h retreat

A (temporary) Critical Practice shop

A call for proposals

Pay people to delete web content

Participate in a marathon

Testing our Budget Guidelines

More Pecha Kucha

Self-organizing Big Brother

A portrait of Critical Practice

Declarations

10
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7 pm, Royal Festival Hall, London

Present: Michaela, Cinzia, Trevor, Marsha and Neil.

Chair: Trevor

Minutes: Neil

We reconvened in the foyer café to decide how to further the Big Ideas. Which ideas to advance? How to decide? We developed Trevor's brainwave, **The Enthusiasm Index**: a means of voting on our wiki within a specified time frame to gauge the level of commitment among Critical Practitioners to see an idea through to completion and to actually make the project happen. **The Enthusiasm Index** couples enthusiasm with responsibility.

Enthusiasm Index

(edit)

Please rate your preferences by filling them by number in the chart from Monday 13 July. See examples below.

The Enthusiasm Index emerged as a means of gauging the level of commitment among Critical Practitioners to see an idea through to completion, to actually make it happen. Enthusiasm with responsibility. Low numbers do not necessarily indicate a lack of interest. Rather they signal more a lack of will to develop the theme. Voting ranges from 1 to 11 to match the number of themes.

Theme	Theme 1	Theme 2	Theme 3	Theme 4	Theme 5	Theme 6	Theme 7	Theme 8	Theme 9	Theme 10	Theme 11	Comments
Chris	5	7	10	7	7	11	11	9	9	10	11	10 and 11 could be merged and include sub-themes about how spaces are configured.
Ken	9	9	9	7	9	11	11	7	9	9	7	Could 1 and 5 be merged? I think sustainability should be implicit in what we do rather than a theme.
Kate	9	10	10	7	9	7	11	7	7	7	7	
Michael												
Quinn												
Neil	11	9	10	7	9	11	7	7	7	7	7	Once we establish the top 4/5/6 - I think we should start breaking them down in to sub-sections, and associating potential contributors.
Michaela	9	9	9	9	9	9	9	9	7	7	9	
Marsha	9	7	7	7	9	9	9	9	9	10	10	I'm going to approach DC about possible Ubuntu experts at OSCAD - from Mark Shuttleworth. Founder of Ubuntu. GNU software spends a lot of time in London and could be a good resource/speaker.

Return to Page

Sustainability

Is art reproduced through a competitive market sustainable?

How can art be subject to the discourses of sustainability (these include energy, resources, materials, but also things like generosity and enthusiasm)?

How can we sustain best practices?

Enthusiasm: 38/42

World Cultural Summit

A gathering of cultural and other organisations – galleries, museums, auction houses, artists, agents, NGOs, charities etc. – to explore the more equitable distribution of resources.

Enthusiasm: 13/42

Found a political party

Stand for election at local level: this would be Westminster.

Enthusiasm: 0/42

Downtime

To make use of downtime in office spaces, galleries, abd with goods (cars, laptops, tools), services and skills, complementing surplus with need.

Enthusiasm: 32/42

Critical Practice and the Institution

CP as a 'virus' in temporary occupation of a museum/gallery/business/other institution.

Enthusiasm: 33/42

Deschool or Self-School

A project inspired by the deschooling ideas of Ivan Illich and FLOSS approach to learning and cultural production – a counter-instrumentalization tactic, or self-instrumentalization.

Enthusiasm: 8/42

Market of Organizations

An extension of the Market of Ideas form, which takes as its starting point Modes of Organization. Invite various groups to exchange knowledge and experiences about their structures/models of internal organization.

Enthusiasm: 30.75/42

Free Libre Open Source Software

(FLOSS)-inspired Actor Network Theory (A-N-T)

Develop a framework or context for exchange between a few distinct communities (possibly international) with a view to exploring social(izing) technologies.

Enthusiasm: 7/42

Audit ourselves

Have we done what we set out to do? Have we done what we think we've done?

Enthusiasm: 16.5/42

Open Source Festival

Something that convenes cultural practitioners and prosumers around an open – source approach to life in general.

Enthusiasm: 7/42

How to publish your own book

Publish a book on how to publish your own books.

Enthusiasm: 1/42

A 24 h retreat

Conduct a 'generative' experiment in human behaviour: spend 24 hours together without food, sleep, Internet, phones, books, newspapers or radios.

Enthusiasm: 26/42

A (temporary) Critical Practice shop

Explore ideas of exchange and value in a CP shop.

Enthusiasm: 12/42

A call for proposals

A call for proposals from people interested in collaborating with CP.

Enthusiasm: 0/42

Pay people to delete web content

This year, more data will be produced than in the last 40 years combined. Let's delete some of it.

Enthusiasm: 0/42

Participate in a marathon

Interested members of CP should 'creatively' run a marathon.

Enthusiasm: 5/42

Testing our Budget Guidelines

We developed draft Budget Guidelines so that we could identify relevant organizations and play-test the guidelines.

Enthusiasm: 29/42

More Pecha Kucha

Do more with the Pecha Kucha form.

Enthusiasm: 10/42

Self-organizing Big Brother

Ten people commune for ten days with ten video cameras. Each day they make a ten-minute video diary.

Enthusiasm: 3/42

A portrait of Critical Practice

A reflexive, complex and carefully considered portrait of CP – in print or otherwise.

Enthusiasm: 35.5/42

Declarations

Critical Practice short email announcements, a series of – 'declarations', fragments of a manifesto, etc.

Enthusiasm: 31/42

THE CHOSEN

We appeared to be well intentioned towards a few Big Ideas, and we committed to take these ideas forward:

In the long term

- Sustainability
- Downtime
- CP and the Institution, refocused as *The Biology of Collaboration*.
- A Market of Organizations

In the short term

- A 24 h retreat
- Testing our Budget Guidelines
- A Portrait of CP
- Declarations

Several of the **Big Ideas**, notably proposed projects on Sustainability, A Market of Organization, an *Open Source Festival* and the *Biography of Collaboration* all slowly morphed into the idea of **A Market of...**

28
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5.30 pm, Research Office, E Block, Chelsea College of Art and Design

Present: Kuba Szreder, Neil, Ken Wilder and Cinzia

Chair: Neil

Minutes: Cinzia and Kuba

We are joined by Kuba Szreder, a curator from Poland with an interest in and track record of organizing events in and about public space.

Kuba describes to us the inflatable structure he used for a 2007 conference in Warsaw and shows us some images. It's a semi-transparent bubble designed by raumlabor_berlin, very easy to install, that creates a kind of separate, 'private', but visible space, in public.

IT PUTS THE EVENT IN A PERFORMATIVE RELATION TO THE SPACE IN WHICH IT HAPPENS.



Pictures are courtesy of In Situ Foundation Warsaw and raumlabor_berlin: Patrycja Stefanek and Matthias Rick

We consider how this structure might fit with the Big Ideas project, *Market of...* and the theme that Kuba is proposing: an exploration of the constructs behind dominant notions of public sphere/space.

In Poland, the idea of 'bourgeois public space' (after Habermas) informs much of the discourse about public space, but only in theory as the practice is very different. Many Eastern European countries were urbanised much later than in Western Europe; Poland, up until the World War II, was 80% agrarian. This obviously determines how people produce space(s) and influences urban experience. The notion of 'bourgeois public space', even if used, does not provide a good insight into these practices.

During our discussion, we explored other possible ways by which public space is constructed: the Kasbah/bazaar; ramblers' struggles to claim rights of access to the British countryside and the ways; in which public space is used in Italy (described by Cinzia).

Kuba suggests that we organize a Market-format event to address these issues.

We agreed that it's necessary to think more widely than simply comparing Eastern and Western Europe, although the event might have been organized as part of the Polish Season in the UK, running from May 2009 to May 2010. The Adam Mickiewicz Institute is the organizing body and they might have been able to provide up to one third of the budget upon application, depending on how it related to Polish culture.

Neil saw a correspondence between these concerns and CP's

ongoing enquiry into knowledge and the internet as public spaces. Ken runs a course at Chelsea called *Interior and Spatial*, as well as a research group called *Spaces and Narrations*. We felt that these three strands could come together into a very interesting project.

Location

We imagined an event in the Rootstein Hopkins Parade Ground, with a variety of structures designed and built in collaboration with chosen architects, designers, Ken's students, participants in the *Market...* etc.

David Garcia (Dean of Chelsea) and Linda Drew (Head of the Graduate School) had already given a generic 'yes' to the use of the space.

We imagined a *Market* of interesting stalls around a central inflatable(?) structure. We felt we should take into account the archaeology of the location; the site having housed the first panoptic prison, then a military training hospital, an art museum (Tate Britain) and now also an art school (Chelsea). We needed to pay attention to the relations and forms of democracy created by the spaces and structures. This could include more traditional iterations of public spaces – for example, an academic conference.

The central space might have comprised of an 'agora', while market/Kasbah-like structures could surround it, providing spatial settings for various modes of communication and knowledge production. It would be interesting to test how they work side by side.

We decided to approach The Adam Mickiewicz Institute (AMI), proposing an event for May 2010 and requesting some funding. We were thinking of a weekend event, but the structures could be made available during the week for students or academic events too.

We would aggregate a list of architects, designers and organisations that we wanted to involve on the wiki. We would consider commission some structures, but we would privilege critical collaborations.

Here are some of the concepts we wanted to develop further:

- **To Sublet** a 'plot' in the market to a business, to highlight the interface between public and private spheres.
- **Built in a day:** In a variety of cultures/countries, one can become an owner of land if one builds a structure in a day.
- **Speaker's Corner:** We'll provide the soap box...
- **Café:** as a discussion space.
- **To hold a Blind Auction** of a section of the space for businesses/corporations.
- **Portaloos:** One free and one for a fee. You have the choice that through paying you are supporting the event.
- **Wild Card:** a last minute initiative that we cannot discuss here...

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5.30 pm, Research Office, E Block, Chelsea
College of Art and Design
Present: Michaela, Cinzia, Ken, Kuba, Marsha
and Neil.
Chair: None needed
Minutes: Neil

Item 1: Kuba's news

To discuss:

*meeting with Aneta Prasał-Wiśniewska from The Adam Mickiewicz
Institute (AMI). Aneta is the curator of the Polish Season, Barbican,
London (2009).*

Kuba gives a review of the *PARADE* project (working title) so far. Kuba
and Neil met with Aneta earlier in the day at Chelsea to discuss the
project and location. Feedback is very positive. We discussed some
possibilities, specifically a study and research visit to Poland.

Should the project be more international – incorporating South
America, or maybe the Middle and Far East? We discuss the difficulties of
taking on too much.

Item 2: Other funding

To discuss:

some of the strategies proposed in the previous meeting.

The market structures could be made and unmade over the period of
PARADE. Maybe it should be up for a week, with perhaps a week of
construction. We discuss renting out a 'plot' to corporations to help
finance the 'public' parts, retail spaces, payment for toilets, etc.
Differing structures

– AGORA, BAZAAR
AUDITORIUM
PARLIAMENT AND
DIFFERING
MODES OF
ENGAGEMENT
– LECTURES

— 14

BARCAMP WORKSHOPS HACKMEETS SEMINARS INFORMAL CLUSTERS.

— 15

Finding private money (sponsors) and supporting a 'public good' seems
to be a key idea.

Action

Marsha: to investigate 'collaboration' grant.

Cinzia: to investigate Westminster City Council and some Italian
connections.

Neil: to approach Google (their offices are close).

Ken: to pursue engineers Ove Arups.

Michaela: to investigate mobile phone companies, BT, and the Arts
Council criteria.

Kuba: to coordinate Polish connections. We could pay someone to apply
for public funding.

Item 3: Who would we like to involve?

To discuss:

possible architects, designers, artists, politicians, organizations, etc.

We decide to aggregate these people on our wiki.

Two modes of participation:

1. People we are working with on the physical structure – these people
might need a long lead-in time. Who and with what materials?
2. People who will contribute to the 'content' – workshops, seminars,
etc. – short lead-in time.

Ken also suggests three different structures:

1. Central structure – the 'parliament'.
2. A grid or city structure.
3. Things that then plug into the grid or city structure.

We discuss (animatedly) if this is a chicken-or-egg situation, and issues such as rights of way, the museum and art school context spill into the discussion. **Atmospheres** like – cafés, bicycle repairs, speaker's corner, lounges and wireless headphones. We agree on a varied public space.

Cinzia offered an interesting gloss on the project: it's about the relationships between physical structures and sociopolitical participants.

Item 4: Funding

Already discussed. We have to leave the building, so adjourn to the pub. Minutes go analogue.

Possible (research) trip to Poland. What are the objectives of this trip?:

1. to understand public space in Poland
2. to meet people Kuba has suggested may be involved in the project

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5.30 pm, Research Office, Chelsea College of Art and Design.

Present: Cinzia, Neal White, Marsha and Neil.

Chair: We skipped this step

Minutes: Cinzia

Neil reviews the project so far. We didn't have an agenda, so we looked at the actions from the previous meeting's minutes.

Marsha to investigate AHRC 'collaboration' grant:

Marsha has investigated! It is an opportunity for students' research initiatives with grants of up to £2000. They have a rolling deadline, give a reply within four months and expect the event to start six months' from application.

Action

Marsha and Cinzia: will work on an application.

Cinzia to investigate Westminster City Council:

In process. And the Italian connections ... Marco Lo Curzio, architect in Sicily. Will report as soon as there are developments.

Neil to followup opportunities to collaborate with

Google:

They did not reply to Neil's email and letter. Neil will follow up with a visit.

Ken to pursue Ove Arup:

Ken not in attendance to report.

Michaela to investigate Mobile Phones, etc.:

Michaela has been in touch with Nokia.

Cinzia also investigated the Esmée Fairbairn Foundation. Not sure if we fit the criteria. Cinzia will work with Michaela on this application.

Neil has some feedback from liaising with Chelsea about using the Rootstein Hopkins Parade Ground. David Garcia and Linda Drew (curatorial team for the Parade Ground) have confirmed their generic support, and advised us to discuss this with Alan Graham. Neil did this. Alan sees more problems than possibilities. We discuss Health and Safety issues. Neal has a lot of experience of that from working with N55. They produce a manual for every event that they stage so that others can reproduce it.

We need to build these Health and Safety considerations into the project as part of the forces that run through the public domain and shape it.

Neil has sent our letter describing the project to the Architectural Association, School of Architecture and to The Architecture Foundation. He will be meeting with the director, Sarah Ichioka, next month.

Neal also mentioned a research grant of £8000 for artists who work with architects. We still feel that we want to leave public funding as a fall-back option if we don't manage to gain enough support from 'private' capital.

We discuss the focus of the project. We appear to be shifting from 'public space' to 'public domain', where issues of knowledge, rights and responsibilities, and physical space intersect and overlap.

Neal talks about Anarchitektur. They produce publications and 'camps of oppositional architecture'. Neal met them in Utah, and they would be interested in collaborating. There are many echoes and correspondences between these 'camps' and how we are thinking about *PARADE*.

Action

Neal: will get in touch with Anarchitektur and ask for copies of their magazine, in which they have collected precious resources from their practice.

Neal: will explore possibilities of connections and collaborations.

Neal: will also make connections with Autonomous Geographies.

We feel a need to push forward on different fronts and see where we can 'succeed'. We discuss the practicalities of what we might build. We talk about a 'central' structure for more conventional conference-like activities, surrounded by a market-like set of structures for different kinds of exchanges. Neal warns about the seduction of architecture, and how aesthetics can dominate. Also advises that if we describe our structures

as ‘buildings’ they might require planning permission, but not if we describe them as ‘sculptures’. Neil reports that CP has a confirmed budget of £3000 until June, and a generic commitment of support for the near future. We discuss employing Cinzia to carry on some coordinating/ administrative functions in relation to the assigned budget from Chelsea of £3000 – Neil suggests that the whole amount is used to remunerate Cinzia. Marsha feels that giving all the money to one member is excessive; perhaps some should be saved for other members and/or purposes? Moreover, this is the first time that Marsha has heard about Cinzia’s proposed role as coordinator. Neil explains that it’s been in process for some time, even though it’s not minuted on the wiki. Marsha expresses concern over this lack of transparency. After discussion, we agree to dedicate £2000 to support Cinzia for half a day a week between now and the end of June, and to re-assess the rest of the budget at a later date.

Action

Cinzia: will draft a list of activities as a job description, post it on the wiki and ask everybody to review/change it within a week.

Cinzia: will set up a collective bank account and coordinate with Neil for signatures.

— We reconsider the date for the next meeting and agree that 27th March at 2pm is best for all present.

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2 pm, Foyer, Royal Festival Hall.

Present: Cinzia, Ewelina Warner, Ken, Kuba, Marsha, Michaela and Neil

Chair: Neil

Minutes: Michaela

Item 1: Public Space And Public Domain

To discuss:

SHIFT FROM ‘PUBLIC SPACE’ TO ‘PUBLIC DOMAIN’.

Marsha asked for clarification about the change in terminology.

Responses: – ‘Public space’ gives the impression that the project is about architecture/physical space. A term indicating a wider remit is

needed – something that also references public goods, knowledge, etc. ‘Public realm’ was suggested. Others thought it best not to give a predetermined definition – the project itself should explore the notion. *Public space* is overused while *public domain* has too much of a direct reference to copyright issues. *Market*, *publicness*, *being in public* and a Polish, word *publiczność* – meaning *audience*, *public* and the state of *being in public* – were also suggested.

Action

Marsha: to start a wikipage to discuss Public What?

Item 2: Embodied Public Domain

Cinzia and Marsha reported back on their AHRC application, the *Embodied Public Domain* proposal. They propose to collaborate with others – an expert in visual culture, artists from Poland, Geoff Beattie from Manchester University and a psychologist who features on *Big Brother*. The main question for the research will be:

WHAT CONDITIONS MAKE NON-VERBAL COMMUNICATION POSSIBLE?

Item 3: Trip to Poland

Kuba comments that there is funding for five people to visit Poland from the UK for four or five days.

There was general agreement that we shouldn’t over-programme the visit and that there should be a balance between meetings and more ‘social’ activities. There should be time factored in for us to synthesise information.

The provisional itinerary:

10 May departure; 11/12/13 May Warsaw; 14/15 Poznań for the conference *Art in the Cities*, *Cities in Art*, and we leave from Poznań for the UK.

Action

Cinzia, Ken, Marsha, Michaela and Neil: to send their details to Kuba.

Item 4: Other Reports

Neil on the Architectural Association:

Neil met Brett Steele who responded very positively. It was suggested that some staff from the AA might be involved in aspects of the project or that the AA might develop a unit with the project being part of a taught course. The AA has experience of making vast structures. They are also prepared to fundraise for the project.

Neil on the Architecture Foundation:

Neil met Sarah Ichioka. The AF is a commissioning agency. The project coincides with some of their activity planned for June. An architecture competition was proposed – we are not sure that we agree with the ethos of a competition. It was noted, however, that unemployment is on the increase amongst architects so there might be a very high response to a call-out.

Can we reconfigure the idea of a competition to mesh with CP's aims and objectives?

Kuba on The People Speak:

He describes their '*Who wants to be?*' project – a game – show format where 'the audience' contribute £10 and decide how and on what it should be spent together. They are interested to participate and to involve non-art-scene audiences.

Ken might develop a unit for his students. We spoke of the Mezquita structure in Córdoba as inspiration.

Kuba asked about timescales, project milestones – these would be needed for future application processes.

Ken – Ove Arup – they have a very tight remit and our project can't be adapted to fit. However, Peter Klein will forward the proposal within Arup to whoever can offer informal advice.

Cinzia is in contact with Andreas from Anarchitektur. We now have previous issues of their magazine. They have expertise in temporary structures and would be interested in designing and running a workshop. They propose working with materials found in the area and then returning them at the end of the project.

Action

Michaela: to ask about scrapped materials from Tate stores.

Neil and Kuba had a meeting at the Royal Society of Arts with Michaela Crimmin and Emma Ridgeway of the Arts and Ecology section. They are very interested in being involved. They are interested in 'social ecologies'. The term 'sustainability' was first coined at the RSA.

Item 5: Funding from AMI

The budget and detailed project description are due in September. Budget total: approx £20,000. AMI can only support up to 30% of the

budget and probably will not accept funding 'in kind'. Cinzia is in the process of setting up the CP bank account.

Item 6: Other funding news

Westminster Council Grant: the next funding deadline is in July.

Michaela: Feedback on Nokia; no reply as yet.

Neil: Feedback on Google – still no response but will go in person and speak with receptionist.

Kuba: suggests that we first secure public funding then sell off plots in the 'blind auction' idea to competing businesses.

Neil: mentioned that there is a marketing 'guru' at the Serpentine who could advise on how to structure a blind auction but she is difficult to contact.

Chelsea: David Garcia (Dean and part of the curatorial team) is aware of the project – it's booked for two weeks time in May 2010.

Cinzia: suggested that after Easter we request an official letter of support from David Garcia. Alan Graham is responsible for all installations on the Parade Ground at Chelsea.

Action

Marsha: to contact Alan to confirm dates for event.

Kuba mentioned the European Culture Foundation as a potential source of funding. There is a September deadline for collaborative art projects.

Item 7: Any Other Business (AOB)

Kuba suggested a BarCamp in June. The RSA has an event in June and the events could be combined. The BarCamp could thrash out some of the theoretical terrain for *PARADE*. Marsha suggested that it could be formulated around a question, i.e. *what is the public realm?* We liked the idea of researching the public domain in the public domain – *PubliCamp*.

Kuba:

will book another trip to London in June. We thought about Kennington Park as a possible site because of its links with Chartism.

Marsha:

Discussion about transparency. A considerable portion of our budget was spent on Cinzia's role, without there being much discussion on the wiki. Can processes be slowed down for such major decisions? If expenditure is above a certain amount, can we have more notification?

There was a discussion of rough consensus, but specifically of the need to constantly attend to processes.

Next meeting – Polish lesson on 15th April 2pm at Ewelina's flat.

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Polish Lessons

2 pm, Ewelina's flat. Old Street, London.
Polish lessons and cultural introduction by Ewelina.

Cinzia, Michaela, Neil and Marsha enjoyed an informative afternoon learning about Polish language and culture from Ewelina. Ewelina furnished us with some basic information for our upcoming research trip, as well as wodka and sausage.

1. Food
2. Church and state
3. The Polish psyche
4. Subverting systems
5. Relocation/pilgrimage – moving across the land
6. Public space
7. Being in public
8. Nature as a national treasure – reverence for the forests, lakes and shoreline
9. Communication style – direct instead of laconic
10. Cześć – “Ch” as in Chester and “Ch” as in Church: “Cześć” means “Hi”

— Thanks Ewelina!

05
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Royal Festival Hall, South Bank London.
Present: Ewelina, Marsha, Michaela, Cinzia, Ken and Neil.
Chair: Marsha
Minutes: Cinzia

Item 1: Research Trip to Poland update

To discuss:

where are we in terms of the research trip?

Kuba has organised an amazing series of walks, talks and meetings. We will meet at St Pancras Station, in front of the ugly, embracing statue at 2.50 pm.

Action

Neil: will bring copies of Issues 1 and 2 of the Critical Practice annual publication.

Ken: will source maps and plans of the Parade Ground.

Marsha: will print some images of the Parade Ground.

A warning from Ewelina:

Inform your bank that you will be using your credit card in Poland, or they might block it.

TrAIN is The Research Centre for Transnational Art, Identity and Nation at Chelsea. During the trip, we will be drafting some drawings of possible structures, will discuss the invitation of some Polish artists to the TrAIN lecture series (see below), and will draft a proposal for TrAIN's participation in *PARADE*.

Item 2: The Architecture Foundation Competition

To discuss:

do we (and if so how) want to proceed with the Architecture Foundation's idea of a competition for the PARADE structure?

The Architecture Foundation sprang upon us a series of fees! This was a surprise!

Action

Neil: will respond that we would rather not proceed with the competition. Ken has been talking to Damian Illy of Arup – there are concerns about the size of the central structure. We might just have a common roof and distinct functional areas, including an 'official' one for a standard conference setting.

Neil has been talking to Brett Steal at the AA. After the trip, Neil will liaise to see if they are still interested in working on the structures, and how, etc.

Ken: will liaise with Westminster Council for planning permission.

Item 3: Picnic anyone???

To discuss:

should we start thinking about a date?

We discuss merging our annual picnic and proposed *PubliCamp* at Kennington Park. We decide against it.

PubliCamp:

dates 29–30 June. Michaela will coordinate, start a page on the wiki and research Chartist aesthetics for publicity. When we have a page, Neil will contact the RSA, who have expressed an interest. Michaela will adapt the template for the ResourceCamp we held at *Disclosures* last year. We aim to use this Camp as a research tool for *PARADE*. We need to start mobilising people who we are interested in participating.

Picnic:

Thursday 9th June at 2pm at St James Park. Cinzia will post to the list.

Item 4: Budget

To discuss:

brief overview

Chelsea will not support CP in opening a community bank account – we will open a private one (Cinzia). We decide to share the fee from the *Disclosures* educational workshop (£200) between Marsha and Michaela, who have invested a lot of time and effort to make it happen. Check out the budget on the wiki for an overview of the current state of things.

We still do not know how much we need to produce *PARADE*.

On the funding front:

Cinzia and Marsha's AHRC application has been rejected on bizarre grounds.

Action

Cinzia: will research and pursue Esmée Fairnairn Foundation, Elephant Trust and The Leverhume Trust.

Michaela: will follow up Nokia, and research the criteria for the Paul Hamlyn Foundation.

Neil, Michaela and Ken: will look into an Arts Council England application.

Neil: will pursue support from Chelsea by liaising with Sonya Dyer, who has just delivered a report to the Dean on using the Parade Ground.

Ken: will continue to pursue British Land.

Cinzia and Neil: will work out how to organise a blind auction.

Item 5: Any Other Business (AOB)

To discuss:

TrAIN talks

We will collaborate with them on a lecture series. Ewelina gives us some dates to invite Polish speakers. We decide that January March 2010 is the best way of leading up to *PARADE*. Speakers will receive a £150 fee. We will have to source travelling expenses, and we can use the opportunity to develop ideas and contacts for *PARADE*.



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Research trip to Poland

Present: Cinzia, Ken, Marsha, Michaela, Neil and

Ewelina went on a brilliantly organised research trip to Warsaw and Poznań. Kuba Szreder did the organization, and we were generously supported by the Adam Mickiewicz Institute.

Sunday 10th May

We arrive in the evening and stay at the Novotel, with stunning views of the Palace of Culture.

Monday 11th May



morning

We walked the 'new' urban developments, the new living/working/leisure spaces of the gated communities in Nowy Wilanów and Marina Mokotów – as examples of the neo-liberal constitution of public space, with Dr. Maciej Gdula, a sociologist from Krytyka Polityczna.



afternoon

We meet curator Joanna Warsza, who describes her projects in the Stadion. We visit a Pagoda, stroll through the remnants of the Jarmark Europa – the biggest bazaar in Warsaw, which skirts the Stadion/sports stadium (being renovated for Euro 2012) and have the best Vietnamese *pho* we have ever eaten. Then we walk in the Praga district, traditionally a working class area, now a scarred and derelict district of Warsaw going through gentrification. And in the evening we have supper at Kuba's house, where we met Joanna Rajkowska, Agnieszka Kurant, Jakub Szczęsny, Bogna Świątkowska and many others...!

Tuesday 12th May

We stroll along Nowy Świat to the old town, Stare Miasto, and discuss the film-set eeriness of the painstaking reconstruction. Then we meet Kuba at the Palm Tree Rondo of Al. Jerozolimskie, walk to Bogna Świątkowska's shop/gallery/publishing house/design bureau/library/um..., and then on to meet Folke Koebberling at the Centre of Contemporary Art at Ujazdowski Castle. Taxi to Puławska to meet with Dr. Ewa Majewska – feminist and social philosopher – to wander down Dolna Street to experience the ways in which public space is controlled and the means of excluding and disciplining the Other (particularly women, migrants, etc.). We skip the chance of hearing Slavoj Žižek lecture at Warsaw University and choose dinner and discussion in a magnificent unreconstructed 70s restaurant – complete with toilet lady, basketry ceiling and perfunctory ;- service. Food was good though!

A LONG, STUNNING AND EMOTIONAL WALKING TOUR IN THE FORMER WARSAW GHETTO WITH ELA JANICKA

– literature critic and theoretician of culture. We hear about Polish/Jewish relations and history, and the constitution of Warsaw public space to erase the memory of Jewish presence in Poland. At the end of the tour, at the Jewish Ghetto Monument, we meet Adam Ostolski from Krytyka Polityczna, who gave a brilliant talk on the 'renovation' of collective memory as public space. Exhausted, we still managed to eat Lebanese food, listen to a presentation from architect Jakub Szczęsny from Centrala, then another by Natalia Romik (working at Nizio Design) on the renovation of a former synagogue in Chmielnik, and have a lively discussion.



Thursday 14th May

morning

We caught the train from Warszawa Centralna to Poznań, dropped our bags at the hotel and headed out to the Botanical Gardens to sit in on a symposium on Art – Cultural Capital of Polish Cities. We were late for the first afternoon session, so we sat in the shade of a tree and had a lively discussion about public services – particularly what might be the minimum provision necessary to still constitute a 'public service'. We thought about fresh water, and what to do with human waste. How to make the provision

of these resources, which we tend to take for granted, palpable in *PARADE*?

afternoon & evening

We join the symposium and listened to some papers (translated simultaneously by Ewelina) on museums, small cities and photographs of re-purposed synagogues. There was a bus tour into Poznań with live art events at various public venues, then an exhibition opening in a disused publishing house. Then we all had dinner in a famous meat and dumpling restaurant.

Friday 15th May

morning

We skip the symposium to wander in the beautiful market square of Poznań. We also visit the award-winning Stary Browar shopping centre. This art, leisure and shopping extravaganza was originally home to the Huggera Brewery. In 1918, the factory produced 72,000 hectolitres of beer. It remained open through the German occupation, closing temporarily in 1944 to serve as a bunker. The factory finally stopped brewing beer in 1980 but continued bottling water until 1998. Today, this 100,000m² shoppers' paradise draws around 40,000 people daily. Chic cafés, luxurious boutiques and museum-quality art earned Stary Browar recognition as the world's best shopping centre in 2008. And the place is spotless. We watched Polish cleaners polish various polished surfaces. Michaela was convinced that they were performers – a Vanessa Beecroft installation perhaps?

It was lovely to sit on the grass in the park next to Stary Browar and brainstorm the roof structure for *PARADE*.



We headed back to Hotel Rzymski, grabbed our bags and headed to the airport.

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5–7 pm, Foyer, Royal Festival Hall, London.

Present: Metod, Neil, Ewelina, Cinzia, Marsha and Michaela.

Chair: Michaela

Minutes: Marsha

Item 1: Report from the Venice Biennale

Michaela talked about Xu Tan's Keywords School

What is the relationship between words and structure?

Temporary school – interesting as a structure to be occupied. The artist was there in his shorts, looking relaxed.

Michaela's suggestion: we set up a school online related to developing a vocabulary for PubliCamp.

Item 2: Discussion of PubliCamp

Michaela has rented a car for the day.

Attendance:

It seems we all know two+ people who are coming; unfortunately, many others have previous commitments.

Item 3: Stuff

Action

Everyone: Bring food and drink to share – blankets and cushions, if you desire.

Michaela: Signage – and map of Kennington Park, flip-chart, pens whiteboards – Neil and Michaela.

Neil: Banner, water, drinks, cups, napkins, garbage bags, basics – nuts, crisps, Post-it notes, string for the minutes' clothes line, frisbee.

Cinzia: Pegs for minutes' clothes line.

Ewelina: A clock or a timer? Perhaps an hourglass?

Marsha: Ice cream and ice.

Structure:

The Chartists 'got up on something' – a cart, for example. Do we need to get up on something? No!

Publicity:

Michaela to send through an email later in the week with an approximate place in the park – we can all forward these emails to our contacts.

Item 4: Participation and Contribution

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Cinzia to speak on strategies.

Michaela remembers the different registers of discussion at the ResourceCamp at *Disclosures* and asks: how was this achieved? Neil remembered that Ian introduced the idea of the BarCamp. He asked everyone present to provide two key words.

Michaela asked Neil to do this at PubliCamp. Neil's description: everyone who comes to a BarCamp tries to crack the problem. In the process, they develop shared knowledge.

Metod likened BarCamps to a short-term think-tank.

Cinzia's observation: some people just want to know what we want them to do. This is antithetical to emergent organization... provocation can be helpful.

Marsha wonders: how can we make sense of PubliCamp after the fact?

Perhaps the 'scribe' could be sensitive to certain emerging themes?

Neil mentioned themes, ideas, contexts, strategies...

Marsha suggests hanging the minutes on a clothes line.

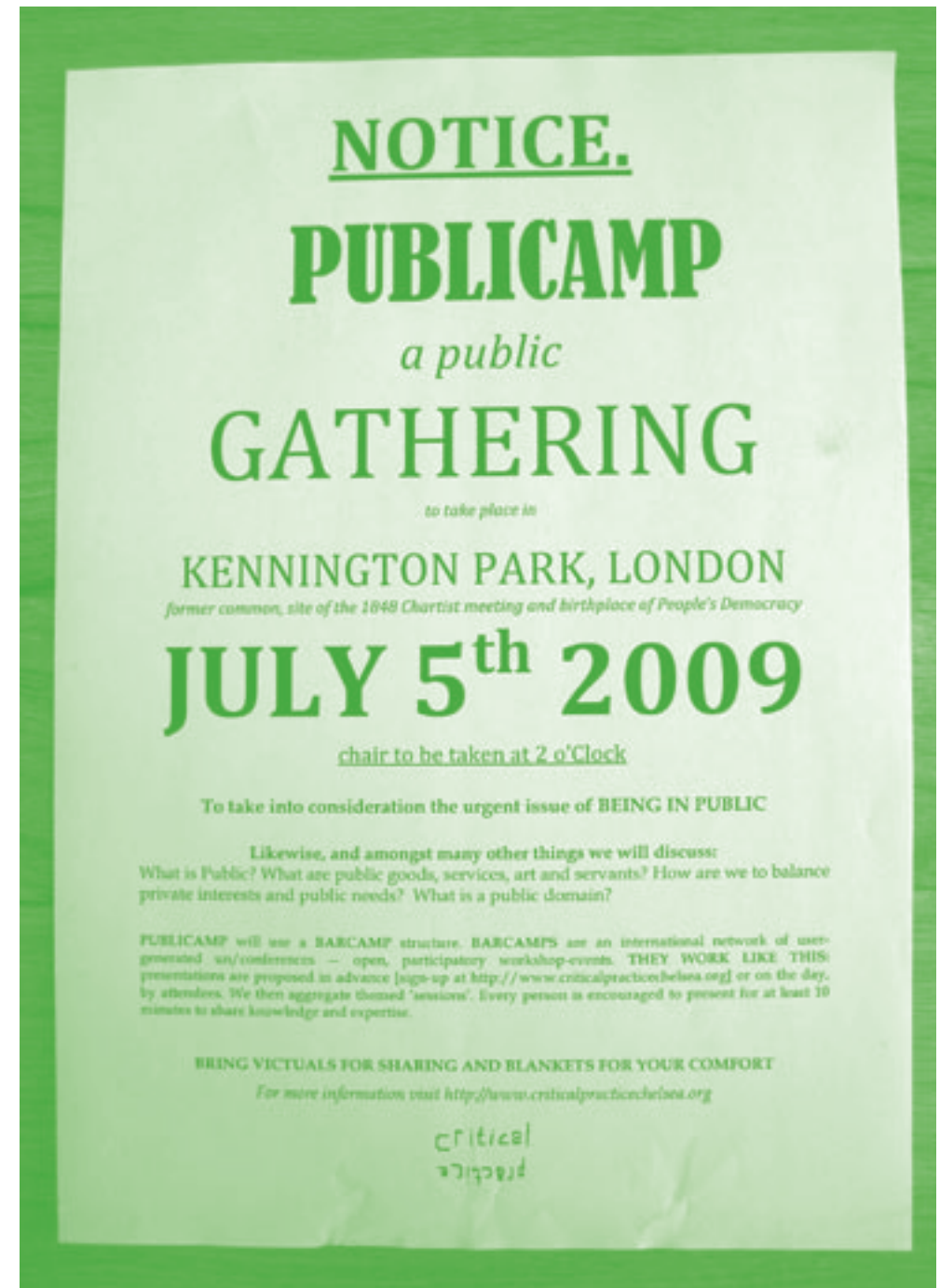
Cinzia will take charge of the whiteboard, and collect people's keywords.

Any chance of getting in touch with a local historian to hear more about why we're in Kennington Park and not at Speaker's Corner?

Item 5: In case of rain

Bring an extra umbrella.

Arrive at 1pm for a 2pm start!





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PubliCamp
2-5pm, Kennington Park

To refine and generate some of the intellectual content, and perhaps some of the participants for *PARADE*, we convened a PubliCamp in Kennington Park – a former common, scene of a huge public Chartist gathering, enclosed (with Royal sponsorship), and now a 'public' park.

We intended to explore different conceptions of publicness – historical, cultural, political, social, architectural and digital. We aimed to develop a shared ethic towards the notion of public goods, and

WE'RE DETERMINED NOT TO BE DETERRED BY THE DISAGREEABLE CONTENTIOUS MESSY INEFFICIENT LIVE IMPROVISATORY AND PROVISIONAL NATURE OF *BEING IN PUBLIC.*

Public, common or shared resources are like muscles: they become stronger with exercise.

PubliCamp used a BarCamp structure, something we have experimented with before. **BarCamps** are an international network of usergenerated un/conferences – open, participatory workshop-events whose content is provided by participants.

They work like this:

presentations are proposed on the day by attendees. We then try and build themed 'sessions' or groups of related presentations using white/flip boards. All attendees are encouraged to present and share their expertise. We proposed 10 minute presentations with 10-minutes for questions/discussion. Everyone is encouraged to share information (there is a scribe working live) and experiences of the event, both live and after the fact, via blogging, social networking, photo sharing, etc.

By the big chestnut tree, St James Park, London
Present: Marsha, Michaela, Ewelina, Cinzia, Neil,
Metod, Kuba and Ken.

Chair: Marsha
Minutes: Cinzia

Item 1: Progress on *PARADE* (which, by the way, is only a working title ...)

To discuss:
some general points...

We have booked the Rootstein Hopkins Parade Ground of our host institution, Chelsea College of Art and Design, for two weeks. We'll use most of the time for construction and dedicate two or three days to a public event. We need to connect with Sonya Dyer (external events coordinator) when we have a clearer programme.

Action

Cinzia: will enquire. What? Who? How?

Item 2: We start brainstorming ...

To discuss:
how are we going to proceed?

We discuss links and audiences, possible structures of the event and strategies. We settle on the idea of a market of micro-events – with different explicit structures and of ways of *being in public*.



We update Kuba with a summary of our drawing sessions.

We look at Neil's photos of a tensile structure that was in the Parade Ground at the weekend. It resembles our drawings, although it's important to us that we build our own, instead of hiring a ready-made structure. We want to put the accent on recycled materials and low energy. Kuba suggests that we utilise discarded Polish banner adverts that we saw wrapping buildings in Warsaw.

Action

Kuba: will enquire how to source them.

Item 3: Debriefing on yesterday's PubliCamp

To discuss:
format and themes

Marsha thinks, and we all agree, that the camp was a very satisfying event.

Salient points:

Marsha: being outside, environmental conditions influenced meaning-making. Clashes of utterances...

Kuba:

**THE BARCAMP
STRUCTURE IS
VERY PRODUCTIVE
– IT CREATES A
TOTALLY
DIFFERENT KIND
OF PUBLIC, AND
ENABLES
EVERYONE TO
TAKE RISKS.
IT WORKS BETTER
WITH SMALL
NUMBERS.**

PARADE will involve a large flux of people. We should think about spatial

tools to facilitate assembly, something like a series of round tables...
 Michaela: the coherence of a BarCamp is based on everybody's explicit willingness to participate. We still need to sift through the notes.
 Neil: reminds us that it is a lot of work... a BarCamp generates a lot of material that needs to be distilled. We extract some themes and we decide to vote on them using the **Enthusiasm Index** that we developed to select our Big Ideas.

Action

Cinzia and Marsha: will list the themes on the wiki by Wednesday morning. All *PARADE*s can modify the themes to achieve a final list by this Sunday. We will be able to vote next week on the finalised list.

Here are the themes that we aim to carry forward in *PARADE*:

- 1. Public utilities:** what infrastructures are necessary to constitute a public: what resources/utilities/institutions/technologies/knowledge, etc. The conditions of possibility that permit the constitution of a public. The difference between 'public' and 'community' and the limitations of being in public.
- 2. Public address:** modes of addressing/speaking/communicating/demanding. HOW people act/speak constitutes WHAT the public is. For example, making a final statement before being hanged, versus the Chartist petition as a political speech act. How might making a speech at Speaker's Corner be different from making a speech in Kennington Park?



1862 map of the Millbank Penitentiary, currently site of Tate Britain and Chelsea College of Art and Design

- 3. Archeologies of the public:** how the public constitutes itself in various cultural, discursive and historical contexts. For example, how might a public constitute itself in relation to the history of the Parade Ground (prison, training hospital, museum and academy) and other localities. Let's invite participants with specific knowledge/experience/links and non-western notions of publicness.
- 4. Public ownership:** what do we mean by calling resources/goods/domains/services/knowledge 'public' – does it mean that they are state-owned, publicly-managed, or commonly accessible? Rights and responsibilities.
- 5. The public body:** bodies in public and the socialisation of space – how public space caters to some bodies and not others. What kind of subjects/bodies/genders/races and abilities are authorised to enact the public, and how? What kinds of groups are included/excluded from the public (we are reminded of the visibility and invisibility of the Vietnamese community in Warsaw)?
- 6. Being in public:** performing or enacting the public, or – if we don't use it, we'll lose it. Public domain/space/services/knowledge/consciousness, etc. is only ever performed. These are processes, not 'things'. The public is a messy, unknown, conflictual and unpredictable mode of *being in common*.
- 7. Sustainability:** ecological conditions and how they shape public space, such as Heathrow's flight paths, police sirens, rain and wind.
- 8. Expectations:** of how public space should be used: disruptions of these expectations – public space as unknown.
- 9. The relationship between public and private:** does participation make the public? Where does the individual fit in? How is one responsible for activating different modalities of *being in public*? Public relations and private relationships.
- 10. The emotions and effects of being in public** – optimism/enjoyment/frustration.

Item 4: *PARADE*'s goals

To discuss:
should we use strategy-building tools?

Cinzia's presentation at the PubliCamp encompassed elements from www.newtactics.org. Should we apply these tools to issues of publicness, to help clarify our goals for *PARADE*? The general feeling seems to be that these methods are more appropriate for activism.

PARADE WILL ATTEMPT TO PERFORM THE PUBLIC.

We do not have targets or specific goals. Marsha feels *PARADE* is more 'experimental' than goal-oriented.

Item 5: Any Other Business (AOB)

To discuss:

where do we go from here? People and stuff.

People:

We need to think about who we want to invite in relation to the themes that we have identified. We also need to clarify who we are commissioning work, projects and/or initiating collaborations from. Cinzia and Marsha describe Joanna Rajkowska's initial reaction to the space and her first proposal. Metod suggests we invite some social workers, as they are in touch with those who 'really' use public space (the homeless, etc.).

Action

Marsha: will research *Ubuntu* experts and liaise with Basia at SOAS.

Structure:

Ken suggests an irregular 'grid' formed of triangular modules – determined by the support – and various covers stretched between them. We imagine the cover as porous and 'shonky' (?) – a street market aesthetic. Some areas will be watertight, but not the whole structure. We will need to care for it – enact the public – and it will be adaptable to different uses. The structures will develop in relation to the activities. It will be easy to 'unhook' some sections and have other structures 'stick out' of it. Once we have an idea of the materials and general shape, Ken will contact Arup for a consultation on safety.

Action

Kuba: will source banners from Polish building adverts.

We will need to build:

- waterproof boxes for AV equipment
- toilets
- a common space for sharing with a large number of people
- a spatial structure for the BarCamp

We need to provide a definitive budget and project description for AMI by September. The budget should be in two main sections: moneys for structures, and money for speakers. Some support might come from Chelsea – Neil has been trying to link *PARADE* with the launch of the Camberwell, Chelsea, Wimbledon (CCW) Graduate School in order to share in their budget. We will know more in September.

Action

Ken: will draft a budget in the week starting Monday 13th July.
Thank you, Ken!

To discuss:

Free Slow University.

At the very last minute, Kuba reminds us that we are invited to run an event in Warsaw as part of the *Free Slow University* project. It should be around mid-October, and there should be enough funding for three flights. Kuba will keep us posted. There is quite a lot of enthusiasm for this...

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2–4 pm, Royal Festival Hall plaza, South Bank,
London

Present: Ben (?), Cinzia, Neil, Marsha, Metod and
Michaela.

Chair: Cinzia

Minutes: Marsha

Item 1: Where are we with the *PARADE* project?

To discuss:

re-cap and gauge commitment to PARADE.

**GENERAL SENSE
THAT ENTHUSIASM
HAS DWINDLED.**

Potential collaborators have not responded.

PARADE rs cannot commit in ways necessary to make this a big event.

Cinzia is very keen and has been approaching people.

Michaela is very keen but is writing up her PhD.

Metod is very hectic over the next few months, with an exhibition in China, etc.

Neil is still keen but has lost some motivation owing to a lack of response from previously enthusiastic potential collaborators – The Architectural Association, Architecture Foundation, Google, Royal Society of Arts, etc. Marsha is keen but cannot commit to writing funding proposals as she's in the last year of her PhD.

Ken is committed but 'time poor' owing to his teaching load.

IT SEEMS THAT WE NEED TO RECALIBRATE OUR EXPECTATIONS.

Chelsea has been in the process of (re)thinking how it runs the Graduate School. We're unsure if we're going to have financial support...no decisions for the last nine months.

Why hasn't *PARADE* been built into the CCW program? The management at Chelsea is not in place to be able to make decisions.

Cinzia: connected with The Engine Room and they seem interested.

Michaela: wonders about cultivating a different ambition – and using our established networks and past work as an index of work to come.

PubliCamp was a good example of bringing people together, like Gasworks which also drew on our well-established networks.

Metod: wonders about formal considerations and tensions between having to create 'collaborations'. People may be initially enthusiastic but they don't want to invest a lot of time organizing. We're thinking about building a public space and inhabiting it as a public... but the structure is too open and we don't know what we want to do...

Neil: observes that the situation is more complex. Potential partners said (for example) they'd build *PARADE* into their curricula, but there have been no concrete responses.

Any one of us could organise an event; what we wanted to do with *PARADE*, however, was different.

We wanted to:

- a) develop it **in** collaboration with others and
- b) develop it publicly, on and off-line.

But this isn't happening. **The Enthusiasm Index** isn't working...it's a struggle to keep the CP ethic going and our plans transparent.

Ben: asserts that **transparency** is one thing but this shouldn't get in the way of **driving the project forward**...

For Neil, this project, as with the whole of CP, has also been about **risk**, with the possibility that it might fail – we might fail to constitute a public.

Marsha: doesn't have the same sense of *PARADE* – some parts may be risky, others less so.

Cinzia: wonders whether we still want to work with **both formal and informal gathering modes**. Also, we could rethink **duration**: perhaps we just do a three-day event with a shorter build-up.

Marsha: suggests that we bring together various forms – **hybrid space/place**: market of ideas, BarCamp, maybe running a conference in parallel?

Michaela: is interested in *PARADE* being like an **architectural**

conversation that develops over time. She imagines looking at the Parade Ground over a few days and observing changes...

Item 2: Planning *PARADE*

To discuss:

who is going to do what?

Various people observe that we've done a massive amount of work and yet, each time we meet, we seem to start again from ground zero – this is challenging for us all. Also, there are issues around **ordering activities**.

We can't make a **budget** because we have an emergent structure (architecturally and socially) and to impose some kind of **form** on this event from the onset seems antithetical to *PARADE*'s ethic, which is about developing the initiative responsively.

Neil: feels we need to be specific about what we need for funding purposes. For example, will we buy 25 huge umbrellas?

Cinzia: has liaised with Ken for a budget, but Ken has been too busy to work on it.

Cinzia: we have **30 weeks** – not a lot of time to apply for money.

It seems we will have to re-think the **Polish connection**, as we can't seem to move forward on funding. Neil agrees to draft an email to Kuba.

Marsha: thinks this might become a missed opportunity.

Neil: doesn't believe we should just take a funding opportunity because it's (potentially) there.

It's agreed that we spend some more time thinking about how to proceed.

Item 3: Free Slow University of Warsaw

To discuss:

what will we contribute to the Free Slow University project in Warsaw? A BarCamp, market of ideas kind of thing? And if so, about what?

We agree to do a **BarCamp** around theme six from PubliCamp: **The Public Body**.

We agree to fly on Friday the 16th of October and return on Monday the 19th of October in the morning.

Item 4: Funding?

To discuss:

update and further planning.

We need to move on Arts Council...but need greater clarity first, and someone with enough time and energy to work on it.

Item 5: Any Other Business (AOB)

To discuss:

Cinzia has paid for server hosting from the *Disclosures* fees, and started the 2009-2010 budget on the wiki.

Ben, Cinzia, Neil and Marsha have a fascinating discussion around *the big push*, about interest and investment. Where does the drive come from to make something happen? Why invest in something? Do we accept the possibility of failure? Considerations of self-interest...basic expectations related to cause and effect, and motivations to invest/not invest in the common good.

Perhaps Ben would like to contribute to the BarCamp remotely?

Cinzia talks about *disease in the public body*.

Action

Neil: will start a Public Body BarCamp wikipage.

Neil: will draft an email to Kuba about the Polish connection.

Cinzia: will look into flights to Warsaw.

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11 am, Royal Festival Hall, Southbank, London

Present: Ken, Cinzia, Neil and Marsha.

Chair: Neil

Minutes: Cinzia

We start with Item 3:

Item 3: PARADE summary

To discuss:

let's sketch the image/plans we have in mind now for a downsized PARADE. Ken will join us to talk about re-thinking the structure(s) and involving his students.

We catchup with where we are with *PARADE* – a downsized structure and a BarCamp, with a market of ideas, and other presentation formats (e.g. soapboxes, chairs, megaphones).

We move the accent to different modes of assembly and different forms of address. We might still consider a traditional form of 'conference', but perhaps on a more intimate scale.

Ken has refined the drawings of the possible DIY *PARADE* structures and has roughly calculated costs. He is suggesting that we use easy-to-handle materials – scaffolding sheets, 4" x 2" timber (instead of cardboard tubes) etc., all of which might also be re-used. Missing from the quote are vanhire and contingencies. He has also talked to James

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O'Leary, who runs an architecture BA degree course at Chelsea. He is keen to involve his students too.

Neil suggests we might still hire a few large, street umbrellas to complement our structure. We discuss linking *PARADE* with the *Graduate School Festival* and collaborating with other Chelsea research clusters.

We confirm that we will hold an open event on the 22-23 May, allowing a week before to experiment with the construction and a week afterwards for students to use the structure and for take-down. We will reconsider with Kuba our links with AML.

We all feel regenerated by Ken's visible and tangible contribution!

Action

Neil: will copy, scan, post the drawings on the wiki, approach the new Graduate School, and look into applying for ACE funding.

Ken: will formalise the quote and email it to the working group.

Ken: will propose the structure as a student project when the new MA starts next week.

Marsha: has already contacted Ewelina at TrAIN and info about the Open Lecture events have been circulated.

Item 1: The Public Body as a theme for our Warsaw BarCamp

To discuss:

thoughts on previous PubliCamp – and how we might build on this experience. Also, any thoughts on who wants to do what in terms of facilitation?

We draft a list of practical concerns to send to Kuba, and discuss ideas about who is presenting on what issues. We discuss the various meanings of 'Public Body' and remind ourselves to be sensitive to language barriers.

Action

We: will finalise a short text for Kuba as an invitation to the Public Body BarCamp by 9 pm on Wednesday 7th October.

Cinzia: will liaise with Ben and suggest a recorded/ long distance/ written contribution to the Public Body BarCamp.

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Public Body BarCamp

Where: Nowy Wspaniały Świat (former Nowy Świat café), ul. Nowy Świat 63 Warsaw

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Jointly facilitated by Critical Practice and the *Free Slow University of Warsaw*, the **Public Body BarCamp** is an encounter open to anyone concerned with notions of *being-in-public*, and who wishes to explore ideas about the *public body*. It aims to examine the relationships among bodies, knowledge, infrastructure, art, social practice and fields of action in public space.

Proposed themes include:

- How can the *public body* be inhabited and activated?
- Bodies in public and the socialization of space – how public space encourages some bodies and not others.
- What kind of subjects/bodies/genders/races and abilities are authorised to enact the public? And how?
- What kinds of groups are included/excluded from the public – like the Vietnamese community in Warsaw, and the (general) invisibility of disability?
- What infrastructures – utilities/institutions/technologies/knowledges are necessary to facilitate a public body?



Kuba's flat, Warsaw, Poland

Present: Cinzia, Kuba, Marsha, Michaela and Neil.

Current Situation re. PARADE

Neil gave a brief recap of the project. Ken's drawings offered a solution – a scaled-down version which could be brought in for a budget of £5000. This takes some of the pressure off in terms of fundraising, allowing us to operate within our means.

Future Development

Chelsea is reforming to develop a Graduate School. As a result, it's difficult to know who to approach in terms of funding or support. David Dibosa at *The Engine Room* has a remit to fund public engagement. CP has a budget of £3000 for next year.

We should aim for £10000 in total: £5000 for build, £5000 to invite participants, etc.

Action

Neil: to write to Adam Mickiewicz Institute.

We still want to further the Polish connection, particularly those 4–5 people with whom we've established a working relationship. AMI could help with travelling expenses (£3000) with additional contributions from Chelsea (£7000?) for honorarium.

PARADE structure

Discussion of a variety of possible structures – to happen simultaneously:

- BarCamp
- Market of Ideas
- 'Presentations'
- Workshops
- A 'trial' format is another option: *The Public on Trial*

PARADE will explore modes of assembly and modes of address. Events could be autonomous with one person co-ordinating. Events might also self-organize spontaneously.

**THERE SHOULD BE
NO ELABORATE
SUBMISSIONS OR**

COMMISSIONS. INSTEAD, WE WILL INVITE PEOPLE TO PARTICIPATE – E.G. MICROPOLITICS FROM GOLDSMITHS.

Cinzia: it would be useful to have an outline/text with themes, formats and slots.

Kuba: BarCamps could run simultaneously and then be followed by a 'BarCamp of BarCamps' to recapture some of the experiences.

Marsha: what about food provision? Logistics might be difficult, although we could create 'food spaces'.

Inviting Others:

Cinzia: How do we communicate our intention for *PARADE* and engage others? What are we asking people to engage with? What will people get out of it?

We need to describe *PARADE* in a compelling way. Our ambition is to gather a public – to engage different kinds of public. So far, we've fallen back on the networks we already have. We could nominate people who we wanted to participate on the wiki, and then vote. Whoever nominated the person is then responsible for inviting that person.

Payment – it should be a tiered system – no hard/fast rules – we have to remain flexible. It may cause tensions but a blanket approach won't work either.

Finances

Kuba: suggested that all resources could be put into one pot – then we establish a sliding scale, or a lottery/ prizes to remunerate participants. We discussed the example of *The People Speak* who ask participants to make a contribution which is then pooled and awarded to a 'winner'.

Action

Kuba: to discuss possible open session with Mikey from THEPS.

Neil: noted that money is not the only resource – why not offer a month's supply of water for example?

Schedule

Launch on Friday 21st May (evening).

Saturday 22nd May – three BarCamps organised around different themes, selected from the *Enthusiasm Index*. Participants could be

recruited through an open call with some slots predetermined. It's too easy to reproduce the speaker-audience divide.

Cinzia: is it sustainable? Can we make it happen with so few of us?

Provisional schedule:

Launch on Friday 21st May

Day 1 Saturday 22nd: BarCamps

Day 2 Sunday 23rd: Market of Ideas

Final event – Common Assembly – could consist of 'presentations' to bring themes of BarCamps together.

Neil: each of us could be responsible for a BarCamp. Kuba: would rather participants take responsibility. Marsha: raises the issue of reporting discussions – who? How?

Action

We will set up a wiki list of **Market of Ideas** potential stallholders.

We will post four themes for BarCamps. An 'Events List' will also be posted online. We have to start advocating now, sharing contacts made on the wiki, with a new page to record progress.

AOB

Cinzia has decided to resign from the coordinator role.

Thanks, Kuba for hospitality!

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4pm till 5.30pm, Research Office, Chelsea
College of Art and Design, Millbank

Present: Cinzia, Neil, Ewelina, Neal, Michaela,
and Marsha.

Chair: Cinzia

Minutes: Neil

Item 1: Joanna Warsza – Open Lecture

To discuss:

hosting Joanna Warsza, *per diem*, meetings, etc.

We agree a *per diem* of £30 a day for three days, and to make available £100 for hospitality. Neil will do the formal introduction to the lecture. We have all invited key friends and professionals. Ken's students will be there and there will be dinner afterwards. Some people will also meet with Joanna on Thursday evening to tour the gallery openings in the East End of London.

Action

Neil: to find out about wine glasses for reception.

Item 2: *PARADE* funding

To discuss:

How to proceed in relation to the Adam Mickiewicz Institute funding?

We have secured £20,000 from the Adam Mickiewicz Institute to support the commission of a Polish artist and architect. They will also support publicity. There are some strings attached as to how, who and on what the funding can be spent. We need to seek clarity from Chelsea and specifically the Graduate School on any financial commitment that they can make.

We agree to put all of Critical Practice's funding for the year into the project, and to cover the flights and *per diems* of the three further speakers in the TrAIN/CP Open Lecture series.

Action

Cinzia: to seek clarification on funding administration and strings.

Ewelina: will talk to Matthew at Chelsea about funding administration.

Neil: to meet with Oriana, Head of Graduate School, to seek funding possibilities and clarification.

Item 3: Structure

To discuss:

how the structure could be developed.

We decide to plan more frequent meetings to drive the project along, and to be more consistent in working between meetings and doing the actions we say we are going to do.

Action

Neil: to meet with Ken and to see how invested he is in the initial design.

Item 4: Participants

To discuss:

developing the list of possible participants.

On Monday the 7th people will work on starting the wikipages to aggregate the *PARADE* BarCamp themes, and then the possible contributors and participants for the *PARADE* **Market of Ideas**.

**THE MEETING
FRACTURED AND I
FORGOT TO TAKE
THE MINUTES.
SORRY.**

Open Lecture series

Critical Practice collaborated with TrAIN, The Research Centre for Transnational Art, Identity and Nation at Chelsea, on a series of presentations where we could invite some of the artists, architects and curators we were working with in developing *PARADE* to share their experiences and visit the site.

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Open Lecture series: 1. Joanna Warsza

Date: Wednesday 02 December 2009

Location: Lecture Theatre, Chelsea College of Art and Design, 16 John Islip Street, SW1P 4JU

Joanna Warsza discusses her live art projects: *The Finissage of Stadium X* and the related reader, *Stadium X – A Place That Never Was*. Both projects were inspired by the heterotopic logic of Warsaw's 10th-anniversary stadium, and its long-standing (non-) presence by the middle of the city. Built in 1955 from the rubble of a war-devastated capital, in the early 1990s' the stadium had fallen into ruin, but was 'revived' by Vietnamese and Russian traders. Since then, the Stadium and the open-air market surrounding it have become an Asian town, a primaeval garden, a realm of discount shopping, a storehouse of urban legends, and a work camp for archaeologists and botanists.

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Open Lecture series: 2. Aleksandra Wasilkowska

Date: Monday January 25 2010

Location: Lecture Theatre, Chelsea College of Art and Design, 16 John Islip Street, SW1P 4JU

Aleksandra Wasilkowska is a Polish architect with a particular interest in self-organizing structures. She will be presenting a number of her studio's recent projects, and will introduce her collaborator, Michał Piasecki, a specialist in generative procedures. Aleksandra will be collaborating on the *PARADE* project – Public Modes of Assembly and Forms of Address.

11 am–3 pm Research Hub, Chelsea, E-Block
Present: Cinzia, Neil, Kuba, Ewelina, Michaela, Marsha, Johanna Rajkowska, Michał Piasecki and Ola Wasilkowska.
Chair: Neil
Minutes: Marsha

Outstanding questions:
what's happening on February 15th?

NB: This was a good but disorganised meeting, which helps to explain why the minutes are a little chaotic.

Agenda:

We didn't stick to one, but the main points are grouped together for the sake of some coherence.

Item 1: The architects

We were pleased to meet with Ola Wasilkowska and Michał Piasecki, the architects who we will be working/collaborating with on *PARADE*.

Report on Ken's Meeting with Ola:

Ola is inspired by a slime mould – it reassembles itself under stress and is the only organism that can do this: self-organization and emergent structures.

There was a discussion: we are worried that Ken's students are being seen as a workforce rather than as a team of collaborators

Item 2: General Organization

There was a desire to identify who is participating and to set deadlines. We identified *publicness* in terms of a theme, context and performance.

Item 3: Student Involvement and Other Stakeholders

Michaela proposed that she and Katrine Hjelde do something with their students. She mentioned that they have the Triangle Space in Chelsea booked for the end of April or beginning of May (tbc) and that this could be used for something *PARADE*-related.

Kuba suggested this might be a good opportunity to meet and greet various stakeholders, and where we describe and promote the project. We talked about possible 'respondents' to Ola and Michał's project-in-process and encouraged them to consider CP as collaborators. Also, we anticipate various audiences/participants – some from Chelsea (including Ken, Michaela and Katrine's students), some from our networks, members

Item 4: Letter of Invitation



We agreed to review the letter of invitation at our next meeting on February 2, 2010, and then send.

Item 5: The format of *PARADE* – a review

WE OBSERVED THE OVERLAP BETWEEN THE SPATIAL FORMS AND THE INTELLECTUAL FORMS.

Intellectual Forms:

We plan four BarCamps for Saturday.

The **Market of Ideas** on Sunday – we should aspire to have 40 stalls and feel happy with 30 strong contributions. The stalls should be understood as involving a variety of approaches. Some stalls will be more literal than others. We're thinking about the **Market** as a flexible structure that can accommodate various modes of exchange. Ola used the term 'scenographic'.

PowerPoint Karaoke – (as the launch event on the Friday night?). This format was suggested by Kuba.

Description:

Contributors are invited to speak to a surprise slide presentation culled from the web. Each contributor speaks for approximately five-ten minutes and attempts to engage with the presentation in a creative way. Marsha wondered how this form meshed with our interest in modes of assembly. Cinzia thought that it had an element of soapbox about it, and also it was about making the slide presentations public in a new and very different way. We agree to have this as the launch event and hope it will be fun... Marsha is interested in allowing spaces for unplanned activity to occur.

Spatial Forms:

Ola suggests that we think of one component that will work for all the spatial forms. We need a smart system with three functions: a roof, a place to sit and a place to practice – barCamping, marketing, karaoking, etc.

The forms need to be flexible enough so they can expand and contract in response to traffic and presence. We agreed BarCamps might be limited to around ten people (for everyone to present and to respond, and for the process to be engaging instead of taxing) and that if more people should appear, we'll try and mutate into another BarCamp – like cellular

division. This sparked a discussion around different audiences: How are we going to manage latecomers who want to listen but not, perhaps, contribute? We talked about the BarCamp in Warsaw and the problem of having a table populated by 'speakers'. This created an inner circle that ended up being exclusive. This observation led into a discussion about deploying more coercive structures. Ola suggested, for example, that we might put the BarCamp contributors in an outer ring and place chairs for latecomers to sit in the middle. This seemed like an interesting experiment. There was general agreement, however, that we'd maintain fidelity to the BarCamp format...

Cinzia reminded us that, from the beginning, we've been concerned with different modes of assembly and how we'll facilitate these. Neil talked about this in terms of 'making provisions'. Michaela's interested in exploring pre-existing models. Neil was interested in the relationship between the sliders used in Michał's collaborative online design tool and our *Enthusiasm Index*, where we calibrate our shared desire and commitment.

Ola and Michał are very excited about the fabric donated by the *Textile Environment and Design* (TED) research group and will experiment with it over the next couple of weeks. They will send/post some ideas to CP on February 15, 2010.

Item 6: Activating the Event – Our Ethos of 'Hosting' and 'Hospitality'

Neil remembered that he greeted people at the previous *Market of Ideas* and offered brief introductions. This was useful. It was suggested that we use 'greeters' for *PARADE*.

Marsha refreshed a conversation that she'd been having with Cinzia and Kuba the day before, where they identified 'hosting' and 'reciprocity' as two key themes for the event. Marsha was concerned about levels of involvement.

Ola suggested that we think about having a data DJ, who would accumulate data during the events, and project keywords. Neil reminded us of our commitment to keeping the data distributed, although perhaps the scribes in the BarCamp could report back in some way...

Marsha is also interested in having roving reporters. Neil worries that they might be perceived as spies. Marsha argued that this won't be a problem so long as they are clearly identified as reporters...

Item 7: The Rhythm of the Day

We talked about having a schedule and communing together once in a while to report back. Cinzia suggested we think about a roundtable model for this reportage. For this to work, we should start the BarCamps at 11 am. Kuba suggested we invite a collective that makes and serves food to facilitate a lunch.

There was a lively discussion over the status of the Parade Ground. Neil observed that it's always been public space. Even when Bentham tried to build a private prison here, he was unsuccessful, and the prison was public.

Cinzia said it seems like a private space, part of the college, even though it's a thoroughfare. We all agreed it was a very complex symbolic space with various connotations.

We're interested in exploring alternatives to Chelsea's insistence on renting out the Parade Ground to private interests.

Item 8: Joanna Rajkowska's Contribution

Joanna's interested in the unexpected that occurs in public space, especially spaces that don't belong to anyone. This raises questions around ownership.

She's thinking about the production of knowledge, or no-knowledge, and of physical experience – different kinds of experience, and how experience is experienced through the senses, and how removing one of the senses changes one's experience.

She's imagining a soft structure stabilized by a metal platform that's movable. People will cocoon themselves in this structure and then interact with others beyond.

She's interested in under-developed channels of communication and in experiencing publicness in a different way.

Neil observed that there might be other ways of shifting our sensory perception, such as using noise-cancelling headphones or blindfolds.

Marsha was interested in the status of the cocoon – does it become a private space for the one body that can inhabit it?

Joanna's also interested in how we approach people – she talked about the people who walk around wearing sandwich boards and how they become invisible... This seems related to our theme of hospitality and the limits thereof. Kuba suggested she talk to Basia, who was doing a project on disabled bodies.

There was some concern that Joanna's project was well-developed and it was now a question of producing it. We are more interested in working collaboratively. She reassured us, however, that this was just a germ of an idea and that it's still very flexible.

Item 9: Creating Interfaces

Neil observed that we need to get cracking on publicity. How can we facilitate engagement at the level of planning? Cinzia suggested that BarCamp and **Market**-participants feedback on the structure, but Neil felt that this would slow things down unnecessarily.

Item 10: Budget

How do we secure our AMI funding resources?:

Ewelina explained that AMI needs to write a letter detailing

1. where the money is coming from
2. how much money it is
3. what it's for.

The project will then receive a budget code and we can spend and claim money back from Chelsea.

HOWEVER, THERE ARE STRICT POLICIES ON WHAT WE CAN AND CANNOT SPEND MONEY ON. EWELINA HAS AGREED TO DEAL WITH THE BUDGET AND MAINTAIN A SPREADSHEET OF EXPENDITURES.

Kuba and Ewelina will prepare a contract for AMI and Ewelina will get it signed off by Chelsea.

Kuba, Neil and Marsha reviewed the budget for AMI; more information will shortly be forthcoming.

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5 pm–7 pm, Research Hub, E-Block, Chelsea
College of Art and Design, Millbank

Present: Metod, Ewelina, Ken, Cinzia, Marsha
and Neil, (apologies), Michaela.

Chair: Cinzia

Minutes: Neil

Ummmmm, we started with Item 4 because that seemed more logical.

Item 4: Recap on Meeting with Joanna and Michał

To discuss:

the emergent structure

We talk about the day spent with Ola and Michał and their interest in emergent structures like slime mould – how the structure and its

construction could be cheap, pragmatic and simple. We will have an outline of how to proceed by February 15th, and a timeline or schedule. Ken will liaise between Ola and Chelsea, although he does not want to get stuck in the role of facilitator or institutional police-person. We agree to be sensitive and monitor the situation.

The TED research group have donated possible material for the roof structure or space divider. Ola and Michał are aware of the budget, and there was a feeling of a real sympathy between their concerns and our interests.

Also, do we want to meet with Joanna Rajkowska when she's here? We did not discuss this point.

Item 1: Involving Joanna Warsza

To discuss:

*whether we should commission Joanna to curate a section of the **Market**.*

We decided that because we had not raised additional funding, we would not be able to, although we would still like her to be involved and host one of the market stalls in the **Market of Ideas**.

Marsha left the meeting.

Item 2: Budget Considerations and Organization

To discuss:

Ewelina, coordination and the University of the Arts (UAL)

We will rely on Ewelina to coordinate the Polish funding and our budget. Ewelina is happy to do this and it will be 'covered' by her existing contract. If this changes, we will need to monitor the situation.

Paying CP members for lots of work as 'coordinators'

Marsha is prepared to do a lot of the tough organisation of **PARADE**. We agree that she should be paid for this. We decide to start a wikilist of tasks so that we can see what needs doing. When we can see what Marsha will do (some but not all of the tasks!), we can also decide what kind of fee is appropriate.

Who might be responsible for what?

This is connected to the discussion above, and will be resolved by completing the **PARADE** wikipage and each of us accepting responsibility for certain things.

Polish Budget draft

We discuss the rough budget which Ewelina will prepare with Kuba. We are all in agreement with it. Keeping the college facilities open on Saturday (out of hours) and Sunday will cost an extra £300.

Organization

We will aim for about 30 stalls in the **Market of Ideas**. Marsha will speak to technician Chris regarding the use of projectors and other equipment. Ken has booked the Triangle Space to work with his students on experimenting with constructing things from **8th–12th March**.

We agree a budget of £500 (match funding) so that he can buy materials and construct (waterproof) structures to house projectors, speakers, etc. They might think about seating too.

Item 3: Reviewing the Invitation Letter – Confirmations to date

To discuss:

any issues with the letter and how many confirmations do we have to date?

Everyone seems happy with the letter but no one has sent it yet. We agree to start sending. *Ewelina left the meeting.*

Item 5: Practical Things

To discuss:

chairs, food, toilets, um... everything

We should all start to think about chairs and how to supply materials to assemble the **Market** stalls – door blanks?

Ken suggests MA students run food stalls. This will enable them to raise money for their final exhibitions. We like this idea. Metod will design a save-this-date-for-your-diary e-flier, to announce **PARADE**. We will start an e-flier wikipage for information and logos. We also talk of a foldable poster for the event itself.

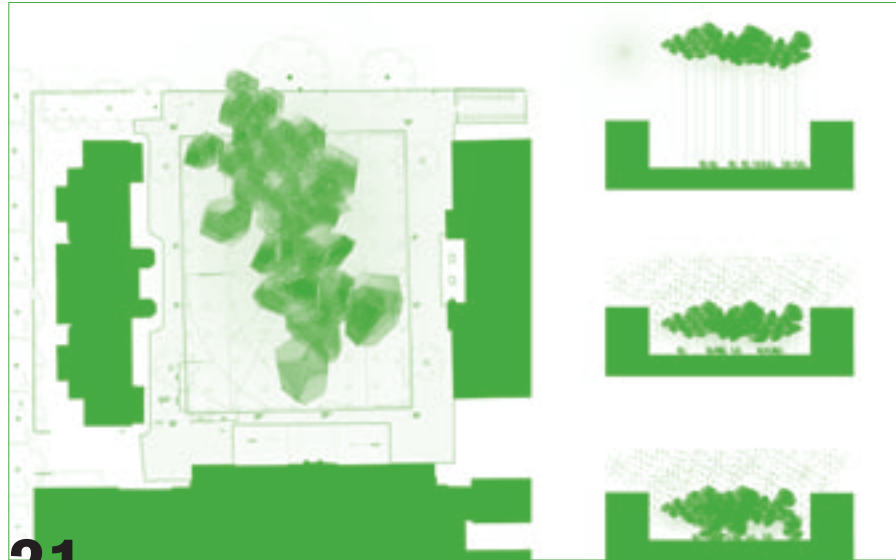
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Open Lecture Series: 3. Joanna Rajkowska
Date: Wednesday 10 February
Location: Lecture Theatre Chelsea College of Art and Design, 16 John Islip Street, SW1P 4JU

Joanna Rajkowska (born in Bydgoszcz, Poland) is an author of objects, films, installations, ephemeral actions, as well as interventions in public space. Her works reflect changes in the reception and expectations towards art and its social functions, referring to the complexity of identity problems affecting Eastern European countries following their economic and political transformation of the 1990s.

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Metod's *PARADE* identity ideas
Three possibilities emailed to the working group.



Black Cloud proposal

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Aleskandra Wasilkowska emailed a proposal for the structure for *PARADE*.
Black Cloud – “the roof structure is formed as a black cloud composed of a multitude of co-dependent elements floating above the square...”

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Research Hub, E Block – Chelsea, Millbank, London.

Present: Ewelina, Ken, Kuba, Marsha, Neil and Scott Schwager.

Chair: Neil

Minutes: Marsha

Item 1: Discussion on Ola's Proposal

There's general consensus it's more like design idea than a process...

Proposal from Ola – is a Black Cloud! Perhaps there's been some miscommunication? Symbolism too overt? Black? Not ideal. Floating aspect is interesting...it seems like an art piece...Perhaps we break things up... (from one big structure into several little ones) and there are smaller clouds that follow aspects of the initiative? These clouds don't need to be black.

This proposal made Marsha realize just what a positive gloss she's been placing on publicness and *PARADE*. Question: how do we represent a diversity of publics/publicness at the event?

Kuba's primary concerns over the proposal:

1. disconnection from our discussion with O and M
2. roofing against the elements – this is a big budget structure far too expensive for us
3. proposed structure does not facilitate different modes of assembly, or conform with CP's sustainability ethic

How to proceed? We agree to write back to Ola and Michal and say, it's not practical, doesn't do what we ask. The structure needs to support modes of assembly – Neil to draft an email to Ola.

**WE REQUEST AN
ALTERNATIVE
PROPOSAL BY
SUNDAY NIGHT
AND WE'LL MAKE A
DECISION ON
MONDAY.**

We're still waiting for Ola to get back to Ken about the fee.

Plan B – ask Natalia and architectural office for support.

Item 2: Discussion on Contract with IAM

Ewelina's feedback – UAL's lawyer has problems with the contract – he wants an alternative contract under English law – Anya (from AMI) is very supportive and wants to help, but there's a strong feeling that time is running out. Ewelina however, is on to it!

Item 3: Joanna Rajkowska Commission

We expected proposal on the 15th and it did not arrive. Kuba will send her a reminder and request that she send through something by the 28th. We need to think of a plan B for the artist commission.

Item 4: Programming

Reactions of people Kuba invited for *PARADE*; some confirmations, artists are more positive than academics

Item 5: Neil met with CCW Management

They were very positive.

Item 6: Metod's identity

Still evolving, check the wikipage.

Action:

Kuba: to send Joanna a reminder

Neil: to write to Ola and Michał

Marsha: to write to Adam about his concerns around the format

All: report back on who we've contacted regarding presentation

All: meet on Monday to make decision about architect and artist

Ewelina: to contact lawyer, again.

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Open Lecture Series: 4. Kuba Szreder

Date: Wednesday 24 February 2010

Location: Lecture Theatre Chelsea College of Art and Design, 6 John Islip Street, W1P 4JU

Archeologies of the Public: insights into the Polish public sphere

The lecture will be aimed at providing insights into the historical development and current shape of the public sphere in Poland. It will be an attempt to conduct an archaeological study of the Polish public sphere, its specific cultural, political and discursive context. It's necessary to engage into radical and dialectic dialog with the Eurocentric notion of the public sphere, to pose the question about how public life organises itself outside of the historical experience of core capitalist countries.

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5 pm London College of Fashion, London

Present: Cinzia, Ken, Marsha and Neil (apologies)
Michaela.

Chair: All

Minutes: Marsha and others

Item 1: Structure

To discuss:

we discussed the new structure proposals from Ola and the emergent possibilities of this approach. It's concerned with using recycled materials, which will involve some serious sourcing. Ken has written to Ola about this proposal – highlights of his correspondence include:

The proposal fits well with notions of an aggregating structure, and the structure is capable of 'fracturing' and recombining.

Metod's e-flier identity has also started to express aggregation and assembly.

This proposal is a much more appropriate and achievable solution than the 'Black Cloud'; we feel we could take it forward as an idea, and we're enthusiastic to see how it develops. Practical issues: the scheme sent is still very abstract, especially in terms of its construction and realization. More detail needed. How can the assemblage change scale and configuration? Will all the cubic components have to be fabricated – a lot

of work because there are many individual components – or can we adapt pre-existing elements? We are keen to collaborate on an evolving solution.

Next week's workshop – with architects, CP and students – will be vital in resolving practical issues of fabrication times, sourcing materials, etc. Really looking forward to seeing some kind of resolution of the idea after a week of experimentation.

It's a very different approach to the elegant tensile possibilities of sheet material proposed by Ken. Ken suggested that we may be able to construct a roof by stretching materials across the units.

Ken to feed back about our shared perceptions to Ola and Michał.

Item 2: Identity

We reviewed Metod's sketches and feel excited about their possibility. Neil to feed back to Metod about the specifics.

Item 3: Feedback on the people we have invited to be in the Market of Ideas

Neil reported that he's invited all those he said he'd invite and is now receiving responses.

Cinzia has invited some people who aren't on the list.

Kuba also seems to be going down this route.

Marsha was a little confused about the invitations – who are we inviting to the **Market of Ideas**? It was previously agreed that we'd invite people who we thought had the kinds of competencies needed for holding a stall. Kuba has been in touch with The People Speak. We raise concerns about whether the PowerPoint Karaoke is the best event to launch *PARADE*.

Kuba has also talked to Public Works – and was wondering if there are resources to transport something for a stall?

Marsha agreed to make a wikipage of confirmed contributors.

Item 4: Planning for Next Week

We're all excited about Ola and Michał coming for a week to work on the structure. We need to develop and confirm the BarCamp themes at next week's meeting. Marsha suggested that we might video some of our structural experimentation next week to produce a promo for *PARADE*. Ken suggested some of his students might be interested in doing this.

Action

Ken: to feed back to Ola and Michał about the second proposal.

Neil: to contact Metod about the identity.

Ken: to talk to students about recording next week.

Ken: to talk to students about cooking/food at *PARADE*.

Neil: is meeting with folks from the Polish Institute regarding support.

Ken: to ask about accessing the budget. How do we do this?

Marsha: to aggregate a wikipage for confirmed participants at the **Market of Ideas**.

Next meeting: 4.30 pm March 8, 2010.

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10 am Research Office, E Block, Chelsea College of Art and Design

Present: Neil, Ken, Ola Michał and Marsha.

We scramble a meeting. Ola has sent a proposal with images for possible building material – compressed cubes of recycled plastic. We tracked down a possible source and there are lots of problems; recycled plastic 'bales' are 1m² square and very heavy, we need a hazardous materials licence to handle them, and they stink!

We brainstorm alternatives, light components that can be configured and reconfigured. Plastic crates might be possible.



Holds: 20 x 1 litre or 2 pint cartons of milk
Dimensions: External : 466 x 365 x 304mm, Internal : 438 x 333 x 269mm

Heavy Duty Crate
This heavy duty crate has recently been completely refurbished and redesigned. It has interchangeable overall size facility to suit customer's plant and equipment.
Holds: 6 x 2 litres or 12 x 1 litre
Dimensions: External : 370 x 293 x 312mm, Internal (Max): 316 x 239 x 302mm

Strong Lightweight Crate
Strong lightweight construction with reinforced corners and ends. Extra vertical ribbing for improved strength and handling. An adaptation from the design of traditional dairy crates that have proved reliable and practical over many years service.
Holds: 20 x 1 pint bottles or cartons
Dimensions: External 450 x 354 x 423mm, Internal 430 x 334 x 208mm

Trolleys, crates and baskets are always in stock.....We can deliver any quantity

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Action

Neil: will try and find, hire or borrow some for the coming workshop.



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Working Week in Triangle

Experiment with crates and sugar cubes



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5 pm Research Office, E Block, Chelsea College of Art and Design, London

Present: Robin Bhattacharya, Ken, Neil, Scott, Kuba, Natalia Romik, Eszter Steierhoffer, Marsha and Ewelina.

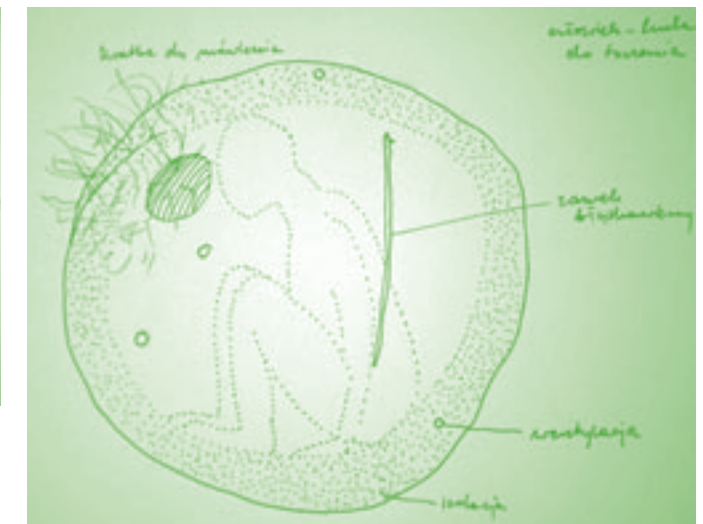
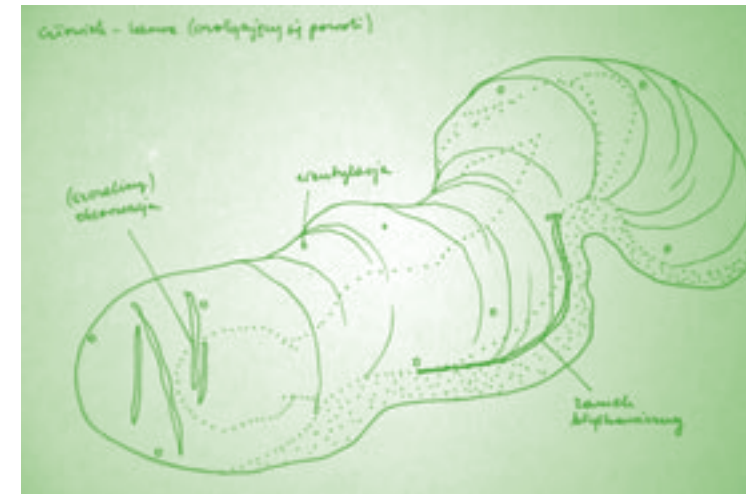
Chair: Marsha

Minutes: Scott

Item 1: Cinzia meeting with Joanna.

Kuba: briefed meeting on where we are.

Joanna would like to start constructing cocoons ASAP. We need to access our budget for this.



Joanna Rajkowska's designs for cocoons

Neil: Why go to the effort of hanging the proposed structures?
 Kuba: Aesthetically, it is not a problem to attach them to the building but the additional structure is too much effort.
 Marsha: There is a 'very strong vertical thrust' in the practice...
 Ewelina: Joanna can invoice us now as she did with TrAIN.
 Ewelina: Will take another two weeks to get the agreement signed due to legal tennis. The main struggle is about whether the contract is under Polish or English jurisdiction.
 Marsha: How much money is in CP budget?
 Neil: £2850
 We agreed it's a good idea to advance £1000 from the research budget for Joanna to start production.
 Ken: We need a *PARADE* risk assessment. What do we do overnight with the crates?

Item 2: Food

Neil: Mike, who was part of CP, and who specialises in decadent sustainability, has a catering business. Should we approach him?

**HE'S INTERESTED
 IN ETHICAL FOOD
 BEING
 GLAMOROUS AND
 SEDUCTIVE, NOT
 GRUEL.**

It was decided that we'd invite Mike on board for food and drinks.
 Kuba: Suggests participants pay for food. We could suggest a minimum amount. We estimate 100 people at £5pp. Snacks would be of interest.
 Ewelina: University has a strict policy on food and drinks, and a 'preferred' supplier. To circumvent this, Mike's food is art. We commission an artist (Mike) to produce an artwork and it comes back to us as food.
 Ken: There was interest in participation from the Interior and Spatial Design MA students. They could have stalls for the Sunday **Market**.
 Ken will liaise with them.
 Scott: Thinks Research has four big green buckets for keeping drinks cold.

Item 3: Graphic Identity

Marsha: reported that she contacted Abby, an e-marketing expert, and has not heard back.
 Robin: said he could design the e-flier for Wednesday.
 Neil: Our strapline: modes of assembly and forms of address.

Item 4: Crates

Neil: found a crate manufacturer: Alex Baird and Sons. Eric, one of the sons, is very enthusiastic. He has found a dairy that he supplies to crates who will rent 4320 crates (that's the number that fit into two container trucks) which are £420 for one way of each journey. They are willing to rent the crates for 80p. Total ends up roughly £7000. They will be black with whatever colours come. Milk crates stack better and are more durable than 'strong' crates. Also, he is interested in how we will join them together. He will supply 20,000 cable-ties for £260.

We look at the proposed structure



Architects rendering for *PARADE*'s structure

Ken: Not convinced about having so many of the crates high up in the structure. Better to have more at the bottom.
 Natalia: Will they be comfortable?
 All: Some kind of cushions may be necessary.
 Neil: The photomontage could be more colourful and could appeal to potential sponsors.
 Kuba: Who will feed back to the architects?
 Ken: I can.
 Kuba: We need some guidelines for building the structure.
 Ken: Will write something. Students would like a lighter and more fun structure.
 Kuba: The architects need to understand that this is not a modernist building, but a structure that will be used. Participants need to be able to customize it.
 Scott: Will it be secured?
 Ken: We are going to have to think about that.

Marsha: Should we have wikisign-up pages? No. No-one uses them.

Marsha says Adam Ostolski doesn't feel like participating.

Neil: Micropolitics are asking about a fee to participate. Is there a fee?

Some people haven't replied to the invite as yet.

Marsha: Yes, there are 14 RSVPs for the **Market of Ideas**.

Kuba: plus Polish people, that's 17–18.

Neil: Met people from the Polish Institute. They would love to help promote *PARADE* by including it in their leaflets, email, etc, but cannot give financial support.

Ewelina: The UAL law team dealing with the contract (which is still not signed) has no lawyers on it. It has legal advisors. There are some real difficulties.

We all wince in pain.

Marsha: Should we ask Nigel Carrington to help?

Marsha: Could we table sharpen the BarCamps up for the next meeting?

Neil: Our BarCamps will have a mutating structure of 12–15 people. We feel it works best with this number. Need to start encouraging people to participate. This is different from the **Market of Ideas** where we are inviting people to facilitate a stall.

Eszter: There's a big group at RCA that might be interested and Eszter can invite them. Also, the This is not a Gateway organization may be relevant and Anatomy of a Street is going to take over some vacant shops in a market street. Would be nice to try to linkup with these agencies. On April 1, there is a discussion in the Goshka Macuga space at the Whitechapel.

Neil: To emphasize: the richer we can make *PARADE*, the better it will be for everyone.

We decide to offer Micropolitics £100.

Item 6: AOB

Marsha: We haven't talked about *publicness* for a while.

Neil: The closer *PARADE* gets, the more functional we are in our meetings. There is a lot to do, but it would be a good idea to refresh the BarCamp themes.

Kuba: Friday night opening/launch event. Could make this more low-key. Some drinks, a picnic. Invite Ben and Eileen (**Open Music Archive**) to perform?

Marsha: Some kind of potluck picnic instead of say, pizza.

Neil: Open Music Archive. They have been sourcing out-of-copyright music then remixing it and inviting other people to do the same. They can play a variety of music.

Kuba: Open-source music and potluck are perfect for *PARADE*. For the diary: on the 15th of April, Ben and Eileen have an exhibition opening at Gasworks.

Ken: We need a technical list: e.g. how many plastic sheets do we need?

Ken: There could be a space to project into if we use heavy fabric.

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2 pm–5.15 pm Research Office, E Block, Chelsea

College of Art and Design, London, Millbank

Present: Neil, Ken, Ewelina, Marsha, Mike Knowles, Scott, Kuba, Takako Hasegawa and Michaela.

Chair: Neil

Minutes: Marsha and Scott

Item 1: Food: discussed with Mike Knowles

PARADE will be chaotic, it won't be heavily choreographed, it's emergent, we'll let things form and reform...

Mike knows about the themes and ethic of *PARADE*. He's thinking of a way for people to receive food that complements the day – it should be recursive.

ENCOURAGING PEOPLE TO CONGREGATE TO EAT IS ALREADY A CONSTITUTION OF A PUBLIC.

Food would be a day's prep and then the morning of the day, plus R&D time... Mike's other partners need to be paid and we will need access to a kitchen. What about cooking in public? Cook outside. Yes! We would like to cook together. Running water? We agree we should aim to eat at 1 pm. Mike needs to leave at 3.30 pm. Possibility of doing prep live and in public. We agree that Mike comes back with a more accurate costing and plan. Then we'll make a decision. We'll hear from Mike by April 22 2010.

Mike: If it rains?

Neil: Don't worry, you'll be dry.

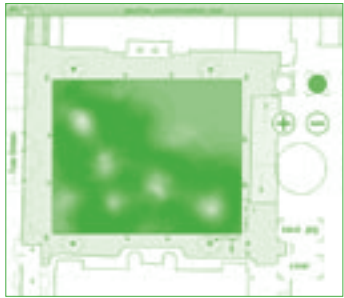
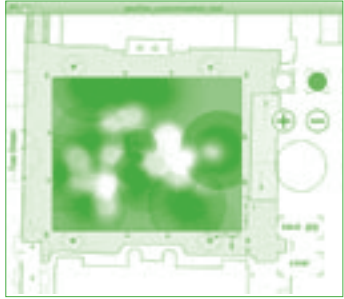
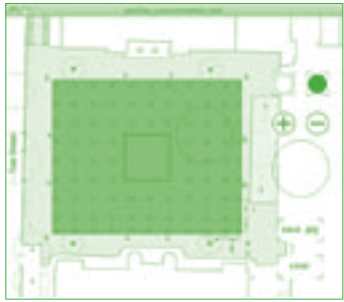
Item 2: Customization of *PARADE*: the Planning Tool

No-one has used the collaborative planning tool. No-one likes it.

Neil demonstrated the tool.

Ken: It's just one way of preparing a plan.

Marsha: We're stuck – it's like a simple paint tool. It was decided to return to this at the end of the meeting – *[though we never did owing to time constraints]*



Structural algorithmic typologies

Collaborative planning tool, BarCamp typologies

Item 3: Crates for Structure

Neil: spoke to Eric – the price for crate hire is now £0.90p for two weeks.

The transport is less and the total is around £6000. Eric can supply 40,000 cable-ties included in the price. Payment on collection after demounting.

Ken: What's the cost if any go missing? Not sure.

Eric: will have them manufactured from recycled plastic, and then has a buyer for them after we use them.

Scott: Crates are like seeds. Or roots. Could think of *PARADE* as a rhizome or spreading seeds. After the **Market of Ideas**, the crates will be redistributed. They will go into the 'real' market.

An idea: with a small amount of work, we could mark and track the crates – with tags, spray, imprint.

Marsha: Would you like to facilitate this, Scott?

Scott: It's an initial idea I've mentioned and I'm happy to work with others to make it happen somehow.

Tokako: This year's Japanese exchange student theme is going to be performance or theatre. Can *PARADE* facilitate a suitable structure for the students? Sure. They can customize part of the structure.

Ken: One way of customizing them is to put things into the holes for bottles...

Kuba: has the feeling that the architects will have a plan for the process of building the structure.

Ken: are the stalls relating to a grid?

Neil: We are talking about two things.

THE MARKET OF IDEAS IS A FLATTER HORIZONTAL EVENT, AND THE BARCAMPS ARE MORE LIKE A SERIES OF ROLLING SEMINARS.

Item 4: Marsha's 5 minute intervention

In the words of Abba: I have a dream, a song to sing... What is the impulse behind *PARADE*, and why...?

Kuba remembers thinking of an event around a year and a half ago.

Marsha: It was called *public space*.

Kuba: It was the moment when I was trying to... I was quite fresh after the experience of making *Passengers* in Warsaw. Then we started to envision how it could grow. To shape publics. Being public.

Neil read from the CP wiki the archived minutes of the 28th October 2008 meeting. Here the idea was conceived; it was a mixture of Kuba and our Big Ideas. We have strong images of assembling, disassembling.

Kuba: We're constructing an environment to facilitate a horizontal exchange – more of an event than a conference. We will also shape public space. Not only what we talk about, but how.

Michaela: This idea of dispersal. What happens afterwards, what's understood through shaping this type of event?

Kuba: Could we have a point in the next agenda about what happens afterwards?

Marsha reminded us of an earlier idea of a carnival. Could someone who

wants to be a part of *PARADE*, you know, can they like, break into Chelsea College?

Neil: **No.** We're going to organise a great event. What's there to protest about?

Item 5: Discuss: Market contributors

Neil: We have 20 people confirmed.

Takako: Is there some indication of materials that the architects would dislike?

Scott: Could have a stall where he provides numbers. He could number the crates, and track them on a website.

Neil: Crates can't be damaged.

Kuba: Could we give Public Works some money for transport, say £150. Yes.

Malcolm Quinn, yes.

Geoff Cox would like to come and it fits with interest in Code and Conflict.

Microsillions would like a stall. Should we offer them a stall? Yes.

Kuba: David Pierce: are they allowed to sell anything connected with the themes?

Neil: Yes, we want those whose commerce *is* related to the themes.

Neil: We don't have many urbanists or geographers confirmed.

Item 6: *PARADE*: BarCamp

Marsha: I'm going to draft something that articulates what a BarCamp is.

Neil: We already have this for PubliCamp.

Live on the wiki, we discussed and changed the titles of the three BarCamps.

Kuba: Why should we decide in advance what people will talk about?

Marsha: We're not deciding what they can talk about, we need themes to be addressed. For focus.

Neil: Suggests that we all work on them until we are happy, and set a deadline. Thursday 22 April.

Update from Joanna. Things are stalled. Funds were late.

Kuba suggested meeting with Joanna.

Item 7: Knot

Kuba talked about the invitation to participate in KNOT in Berlin.

We could use the invitation for self-reflection about *PARADE* and discuss experiences.

Who can go to Berlin on the 28th May – it's the day after the crates leave? Neil, Marsha, Michaela and Scott.

Kuba gave a description of the KNOT events in Berlin, including sports competition, BarCamp, performances, etc...

We agreed that the draft name of the BarCamp for KNOT would be the Public Practice BarCamp.

Item 8: Schedule

26th May: pickup crates.

27th May: contingency day for crate collection.

Item 9: AOB

Items: Budget, Draw, and Documentation.

Budget: Oriana Baddeley – now Associate Dean of Research at CCW – promised £5000 from research funds. So, the budget from CCW is £8000 including £3000 annual funding, plus in-kind sponsorship. Let's discuss at the next meeting.

Kuba: Do we have any idea of costs to document *PARADE*?

Marsha: International Centre of Fine Art Research (ICFAR) has a history of documenting. Are there funds to document and edit? Can we ask for assistance?

Marsha: plans to create a *PARADE* presence on Facebook.

Neil: to decide on the kind of documentation, we should ask: what's the documentation for? What do we want it to do?

Form should follow function.

Item 10: Items for the next meeting

Documentation:

Need to organise and communicate via the CP wiki, not only email rings.

Next meeting is Monday 26 April at 3pm.

Action

Mike: will come back to us with the food costing on April 22, 2010.

All: to feedback on the collaborative modelling tool to Michał by Friday, April 16, 2010.

Kuba: to contact Public Works.

Marsha: to approach ICFAR about documentation.

Marsha: to contact Joanna.

Marsha: to contact Julie about the KNOT BarCamp details.

All: to continue confirming contributors to the market.

Sharpen the BarCamp wiki themes: deadline – April 23, 2010.

These notes are the recorder's summary of points, not quotations.

3pm Research Office, E Block, Chelsea College of Art and Design, Millbank, London.

Present: Ewelina, Marsha, Michaela, Neil, Scott and Ken.

Chaired: Marsha

Minutes: Scott

Item 1: Budget

To discuss:

how to manage the budget, and what to spend it on.

Ewelina briefed the meeting on the budget. Neil mentioned the need for a contingency. A preliminary list of budget awards was recorded including:

The People Speak: £150
Micropolitics: £100
Italian theorists: tbc
Public Works: towards transportation: tbc
Catering: advanced £500
Kuba: £250.

£1300 for design and print. Sarah De Bondt will be invited to do the design.

Ewelina ran through the itemised budget. Requested receipts are emailed to her.

1. Honorary of architects £2600
2. Cost of installing structure £8250
3. Honorary for Polish artist £1000
4. Cost of installing new commissioned work £3000
5. Honoraries for Polish artists for Market of Ideas (3 people) £1800
6. Honoraries of Polish participants for Market of Ideas (7 people) £2800
7. Cost of travel of Polish curator in May £250
8. Honorary of production assistant from UK £1500 (an hourly rate?)
9. Honorary of publicity assistant from UK £1500
10. In-kind rental of Rootstein Hopkins Parade Ground £60,000
11. Costs of College building staff £500 (likely £480)
12. Cost of materials for student workshops £600
13. Honorary of UK participants (inclusive Marsha) £3000
14. Costs of print and design of *PARADE* pamphlet £1300

Item 2: Documentation

To discuss:

documentation of PARADE – Producing a resource

Marsha briefed the meeting. She's written to ICFAR to get a quote for videoing and a proposal of £1000 was made. Michaela mentioned a student group called SALT who are interested in documentation. Neil: after Open Congress, a reader was published as a place for people to reflect. What would it mean to produce an AHRC outcome, to produce something measurable by AHRC criteria?

Action

Marsha: to find three – five roving reporters.

Item 3: Food for Saturday

To discuss:

Mike's feedback on food.

Neil thinks the portion of the budget allocated for meat is way too high. £75 is suggested.

Item 4: Contributors

To discuss:

*quick update on BarCamp and **Market** contributors.*

Marsha briefed that we've heard back from KNOT. Ken and Neil had a meeting with Alan Graham, who suggested we'd have a lot of footfall because of Tate. Various people are confirming their participation.

Item 5: Publicity

To discuss:

new e-flier and print with programme.

Item was discussed. Action point below.

Item 6: Any Other Business (AOB)

We are going to need more volunteers as there's a lot to do... Maybe encourage more students to be involved.

Next meetings:

Wednesday 5th May 2pm: Monday 10th May 5pm.

**FRIDAY 14TH MAY
8 AM CRATES
ARRIVE: TRUCK
UNLOADING!!!!**

Action

Neil: to collate and email Ewelina the budget awards as they're made.

Marsha: to make a call-out to research students.

Neil: to mention *PARADE* at presentation at FLAG research event

Ken: could send article to an architectural magazine.

Marsha: to find out about hash tag protocols.

Distribute e-flier Tuesday – Neil to get email contacts.

Michaela: to send pictures to artists from FLAG.

Deadline:

Friday April 30 to agree the *PARADE* pamphlet content on the wiki.

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2pm–4 pm, Research Office, Chelsea College of
Art and Design, Millbank, London.

Present: Neil, Marsha and Scott.

Chair: Marsha

Minutes: Scott

Item 1: Update on the Pamphlet

Neil met with designer (Sarah could not do it, but recommended Xavier) who wanted to design something useful. We saw the draft copy of the designer's proposal. Designer and Neil talked about making it more interesting, as a pamphlet and/or poster. The green colour looked great. We will get 600 folded pamphlets and 600 not-folded posters. Neil is liaising with designer to get PDF for Friday.

Item 2: Miriam Kings – Communication

Marsha contacted Miriam about communication and thought we should pay her more. Miriam plans to go to other public events ahead of *PARADE* to distribute fliers.

It was decided to offer her £20 p/h.

Item 3: Stall Holder Requirement Form

Would be good to have wireless internet access for *PARADE* and power access.

Item 4: Content

Discussed briefly.

Item 5: Any Other Business

We discover that the Parade Ground is booked for Friday night by Sonya Dyer of External Relations. We are expecting the crates to be delivered that day. This is a nightmare! We are trying to contact her to coordinate. She's not responding.

A list of equipment was discussed.

Marsha briefed on documentation, especially about creating a time-lapse movie.

Scott mentioned an idea to track where the ideas go by finding out where the participants in the BarCamps go in the next 12 months – instead of trying to track where the milk crates go – and it was decided to discuss this outside the meeting. It might work with the HashTag idea.

Action

Neil: to ask Alan Graham about wireless hotspots.

Marsha: to contact Ken re: cushions.

Neil: to bulk-buy wire-cutters and pliers for the cable-ties on Brick Lane.

Marsha: to email Open Music Archive regarding what equipment they need for Friday night and Mike regarding needs for cooking.

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5 pm–7 pm Research Office, Chelsea College of
Art and Design, Millbank, London

Present: Neil, Marsha, Eszter, Miriam Kings,
Cinzia, Ken and Scott.

Chair: Cinzia

Minutes: Scott

Action points from previous meetings:

Neil: to ask Alan Graham about wireless hotspots.

Marsha: to contact Ken re: cushions.

Neil: to buy wire-cutters and pliers on Brick Lane.

Marsha: to email Open Music Archive regarding what equipment they need for Friday night.

Marsha: to contact Mike regarding needs for cooking.

Marsha: to contact people from SALT about being roving reporters.

Item 1: Reviewing the E-flier and Poster

The pamphlets have been updated. Pending addition of logos and names. 1000 A5 pamphlets and 500 posters are being printed for Thursday/ Friday. Last-minute changes are difficult to accommodate given deadlines. It has been a nightmare balancing our contributors, our partners and our funders. The sign-off on each design/ text change is slow and frustrating. We need the pamphlet for the weekend. Neil will contact Kuba and AMI about any additional last-minute changes.

Item 2: Crates and Structure

4320 crates coming Saturday 15th, 10am. Eric suggests that six people can unload 2160 crates in 30 minutes. The crates will need barriers around them for security and health and safety. 40,000 cable-ties are being delivered on Thursday 13th.

Could we get a core plan/ typology of the basic elements from the architects? We want to be organized and engage all of our partners, including Ken's students.

Item 3: Communication

Miriam briefed the meeting on communication. Plans to list on websites and use specific tags on things like Spoonfed (?). Get listing out in as many places as possible. Wants to get a lot of people to participate. Need a press release ASAP for this to happen.

Action

Miriam: to cut and paste and produce customized information releases.
Miriam: will let people know about specific stalls that they may want to see. Resonance FM.
Marsha: to contact Patrick Brill to mention *PARADE* on his Friday show. Micro-blogging, blogging, listing, etc. Miriam will set up a schedule of tweets. Our tag is #parade10. Research urbanists, architects, activists, artists as major groups to invite.

Item 4: Cushion Prototype

Marsha showed a possible version comprised of something foamy in a cotton tote bag. Everyone loved it: green bag with a Critical Practice logo stencilled on the side. Marsha to order 200 bags.

Action

Neil: agrees to make the stencil.
Eszter: agrees to help paint the bags.
We agree that our logo will be printed in black on the green bags.

Item 5: AOB

SALT are on board to be roving reporters.
We have 31 stalls confirmed.
White boards – Marsha will order 15 flip charts, 40 pens and will contact Michaela about our whiteboards.
Eszter will continue to be our agent at the RCA.
Eszter raises some really interesting questions about documentation and agrees to introduce Marsha to Department21, as they have lots of critical ideas about distributed documentation.
It's impossible to synthesize or make a definitive document as there are too many dynamics happening at the same time. Besides, there're lots of different perspectives. Cinzia remembered that in the past, scribes captured fragments and keywords, these have worked very well.

We need a method statement as part of health and safety for CCW.
Ola arrives on the 15th and Michal on the 17th May.

Action

Neil: to email e-flier around again.
Ken: to lineup student volunteers for Saturday.
Scott: bring biscuits for Saturday.
Ken: to arrange the crates to have barriers around them for security.
Ken: to deal with health and safety.
Ken: to ask the architects to give instructions for the crates.
Marsha: to draw up a timetable for building with the crates.
Ken: to order 10 tarps of 2 × 6 metres each.
Marsha: to contact her contact to contact *Bob and Roberta Smith* to advertise.
Miriam: to do a major mail-out-tomorrow.
Marsha: to order 200 bags and foam.
Neil: to make a CP stencil.
Neil/ All: to send Marsha email contacts re.: stallholders and their needs.
Ken: to organize with the students the cakes and snacks.
Marsha: to ask Michaela to deliver flipcharts/stands.
Cinzia: to set up a wikipage to enable subscribers to sign-up for BarCamps.
Ola: to send a project-book tomorrow with instructions on building typologies.

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8am–11am Parade Ground, Chelsea College of
Art and Design, Millbank, London.
Present: Neil, Alan Graham, Marsha, Ken, Scott,
Ewelina, Michaela and a team of students.

We didn't review the previous action points. Also, this was a very informal meeting; no one chaired and no minutes were taken. Below are just a few reflections...

Everyone worked incredibly hard to get the crates unloaded from two massive container trucks. We got the first batch done in half an hour; the second batch took slightly longer. The crates look fantastic – very black and rich. Scott's biscuits and Neil's drinks were very much appreciated. Scott, Ken and Neil were instrumental in getting the crates off the truck. Gravity also helped. There were some dramatic moments when the crates wobbled a bit; we need to think of ways to get them back on the truck – a forklift would be good, even a ramp.

The crates were bundled into units using flat twine and clips.

Two strategies were used to move them:

1. four people to bundle, with each one lifting low down from a corner
2. loading them onto a small wagon

Once off the truck, the crates were surrounded by barriers. Marsha had a good talk with Alan Graham about creating the time-lapse and we've agreed to set it up in E block in one of the admin offices, where it will be locked in.

There was an immediate compulsion to climb on the crates as soon as they were all stacked in the centre of the Parade Ground.

Alan, Ken and Scott spent some time brainstorming furniture. We tested the pillow prototype and decided.

Neil explained that the crates were made from recycled plastic, and will return to dairies afterwards. We just hope that there will be enough. Scott, Neil, Ken, Ewelina and Marsha all met afterwards to briefly discuss construction next week. Marsha talked about the value of keeping the right of way, as this is integral to the site's normal operations. Neil spoke about the importance of creating spaces for the BarCamps that supported their organization in a semi-circle around some space for display – such as a flip-board. Marsha also mentioned that we'd need a way to secure the flip-board.

We talked about having groundsheets in the event that it rains, so people's backsides and pillows don't get wet as they're sitting around.

Action

- **Ken:** is going to create an overlay to Ola and Michal's design.
- **Marsha and Scott:** will share a set of plans for the building.
- **Marsha:** will order 300 pillows to go with the 300 bags.
- **Marsha:** will also order 100 larger pillows for stall holders – they're slightly more comfy and a nice souvenir of the event.

STRUCTURE FOR PARADE

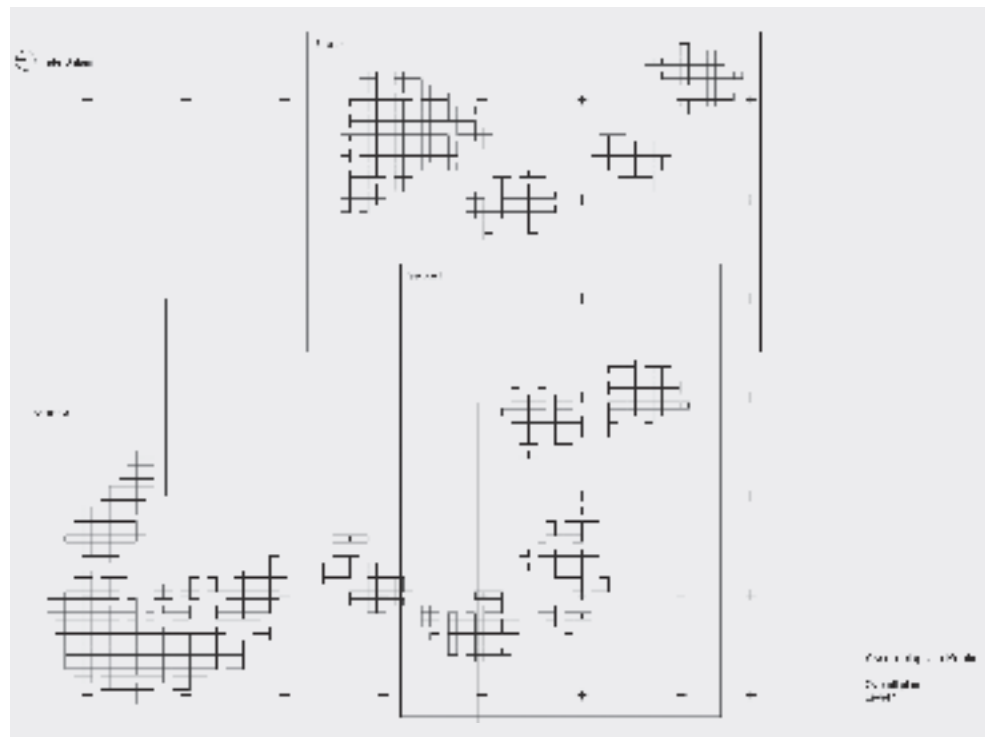
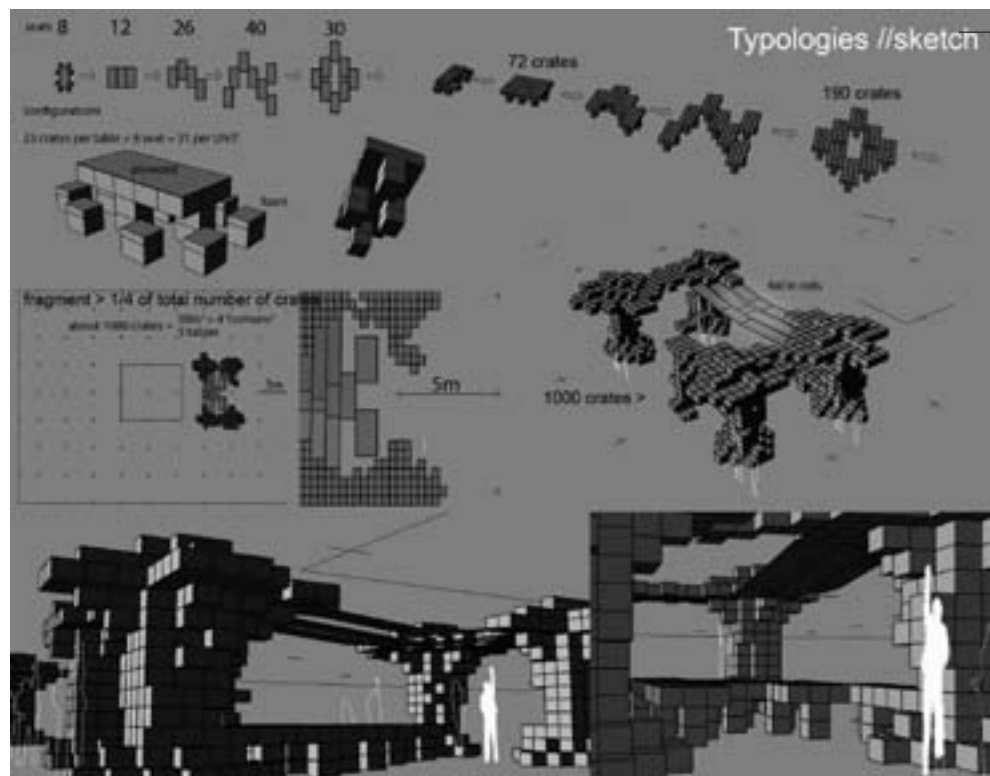


Our structure for *PARADE* merges computational design strategies with the low-tech assembly of repeatable components. The project is rooted in an idea that the repetition of a few simple rules is able to construct complex geometry, which can host different functions.

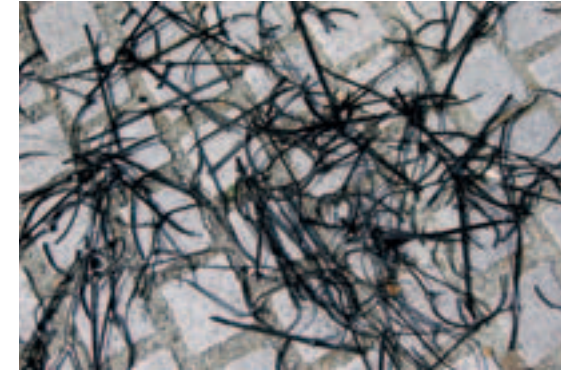
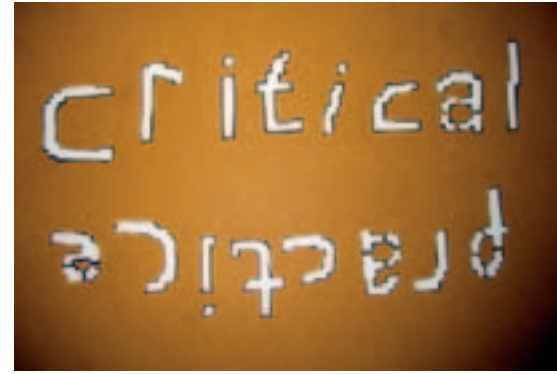
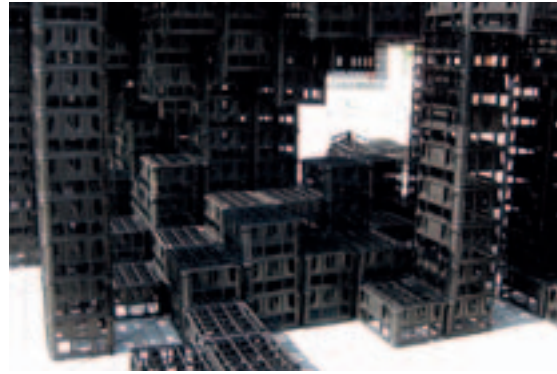
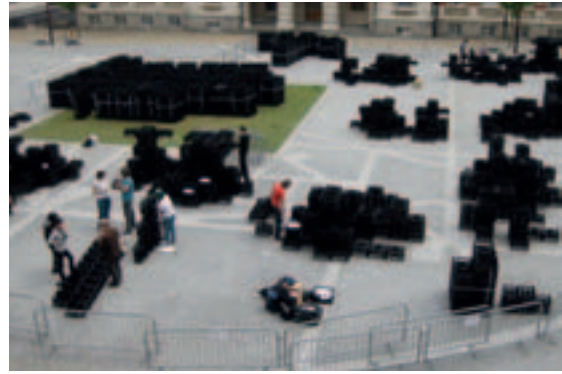
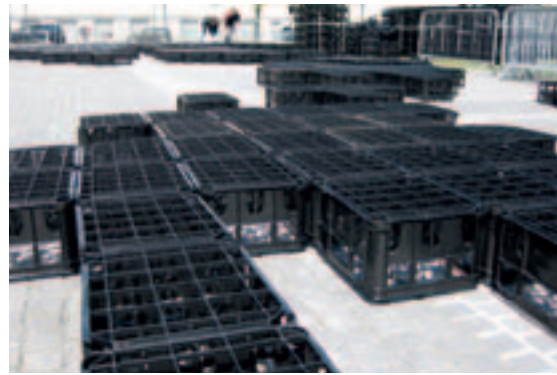
The core structure of *PARADE* was obtained through multi-objective optimization with genetic algorithms. The optimization was conducted through a purpose-built software written in Processing. The goal was to distribute the 4320 crate components according to a predefined 'shadow map' and to keep them structurally stable at the same time.

After the core was erected according to the plans extracted from the optimized form, everyone was invited to contribute by adding 'furniture'; seating, stalls and storage for the BarCamps and Market. These were meant to be integrated and dissolved in the structure, so that discovering them would be surprising. At the same time, it was imperative that they were comfortable. For this part of the assembly, there was no predefined plan, so the structure started to mutate and crawl in diverse directions.

The low-tech crate component enabled the mixture of an evolutionary search for an optimal form with collective intelligence.



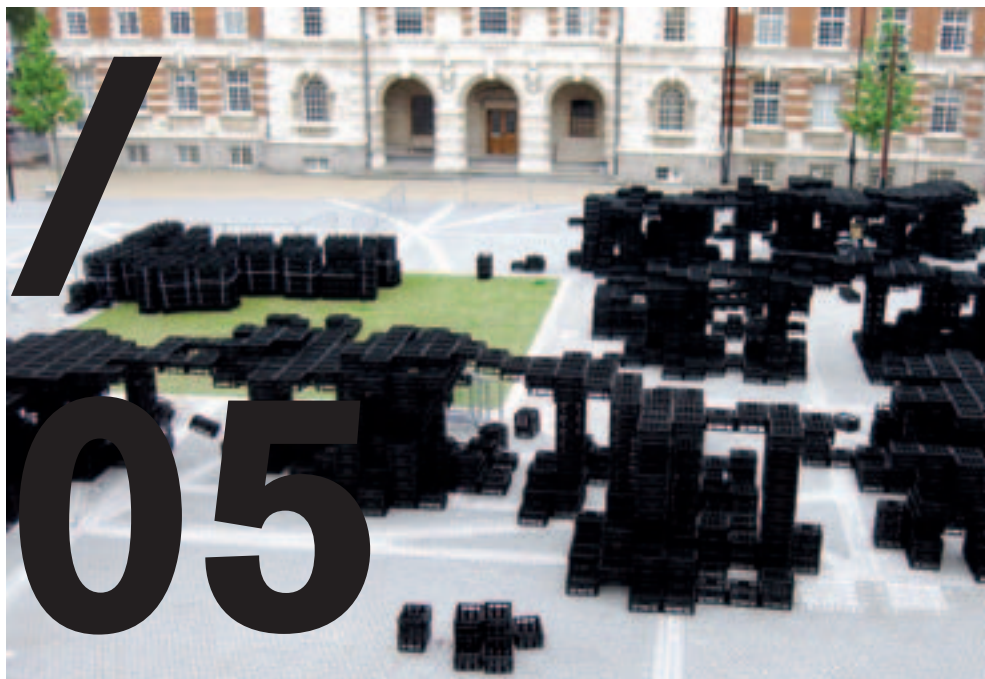






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PARADE **5 PM – 7 PM:** **LAUNCH EVENT**

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Bring things to share in our potluck of snacks, while Eileen Simpson and Ben White of the Open Music Archive play music from the commons.

THE HASH TAG FOR *PARADE* IS #PARADE10

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A DAY OF CONSECUTIVE BARCAMPS

What is a BarCamp? BarCamps are an international network of user-generated unconferences – open, participatory workshop-events, whose content is provided by participants.

They work like this: contributions are proposed in relation to the BarCamp's theme, in advance or on the day by attendees. All attendees are encouraged to contribute and share their expertise for ten minutes, with five minutes for questions/discussion. BarCamps work well with between 12–15 people, so during *PARADE* they can grow, divide and multiply as participants join or leave. Using flip-boards, we try to keep notes and everyone is encouraged to share information and experiences of the event, both live and after the fact via blogging, micro-blogging, photo-sharing, social bookmarking, wiki-ing, etc.



BarCamp 1: Histories of the Public

10 am–2 midday

We intend to explore specific cultural, physical, discursive and historical contexts of being in public. Through what forms can we trace the histories of our publics?

Examples of presentations might include:

1. the history of the Rootstein Hopkins Parade Ground itself:
prison, training hospital, museum and art school
2. specific Polish conceptions of public space
3. histories of the Internet and World Wide Web
4. non-Western notions of being in public – Ubuntu, for example
5. the pre-history of the public – the commons
6. public houses, public conveniences, public baths, public parks,
spaces, bodies, servants, etc.
7. police force, fire brigades, military – how did they evolve?
Are they still public? Were they ever?
8. Public debt – where does all the money go?





BarCamp 2: Being in Public; Modes of Assembly and Forms of Address

12 midday–2 pm

The public is a messy, unknown, conflictual and unpredictable mode of being in common. It's a process – not a body, space or thing. What conditions of possibility are required to 'produce' a public or publics? What resources, utilities, institutions, technologies, knowledges and infrastructures are necessary?

Examples of presentations:

1. performing or enacting the public: such as Speaker's Corner, demonstrations, public broadcasting, public knowledge, public services, public domains, public culture, public holidays, the general public license (GPL), etc.
2. the interdependency of public and private – there is no public without private interests
3. public process of evaluation: consultations, elections, auctions, trials, etc.
4. (perceived) public enemy or enemies – who or what is out to get us? And why?
5. previously public: trends in privatisation. Is resistance futile?
6. for our own protection – CCT and self-surveillance, privacy and safety policies, privacy in the panopticon
7. public rights of way – literal and figurative. What's the status of wildlife?
8. private Ivy: private schools, public universities, public education



Sustainable, but Decadent Lunch

2 pm–3 pm

Lunch will be made in public, locally sourced and sustainable. Maximum enjoyment at minimum cost, by Blanch & Shock food.

BarCamp 3: Future Publics

3 pm–5 pm

We recognise that being in public is something that needs to be nurtured and exercised. There may be links to sustainability in a broad sense, beyond environmental concerns. What makes being in public possible, and why might it continue to be valuable?

Examples of possible presentations:

1. utopian publics, the non-place of investment
2. future public provision, different bodies and diverse needs
3. future cities as fiefdoms: back to walls, gates, tolls and taxes
4. the death of public life
5. the future of public health
6. publics in other worlds. Will we ever join the 'others'?
7. libraries, archives, banks, museums and galleries, public records of the future
8. the future of property
9. dreaming of yet-to-be-imagined publics

BarCamp of BarCamps

5 pm–6 pm

This short session will highlight the key themes, issues and concerns explored during the day. Roving reporters and BarCamp contributors will offer their reflections.

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MARKET OF IDEAS 2 PM–6 PM

— 101

Markets are good at convening and distributing resources.

Based on the model of the ancient bazaar, *PARADE* will convene a **Market of Ideas** in which 'stalls' staffed by artists, academics, urbanists, geographers, environmentalists, health workers, anthropologists, economists and others exchange their knowledge with the milling public.

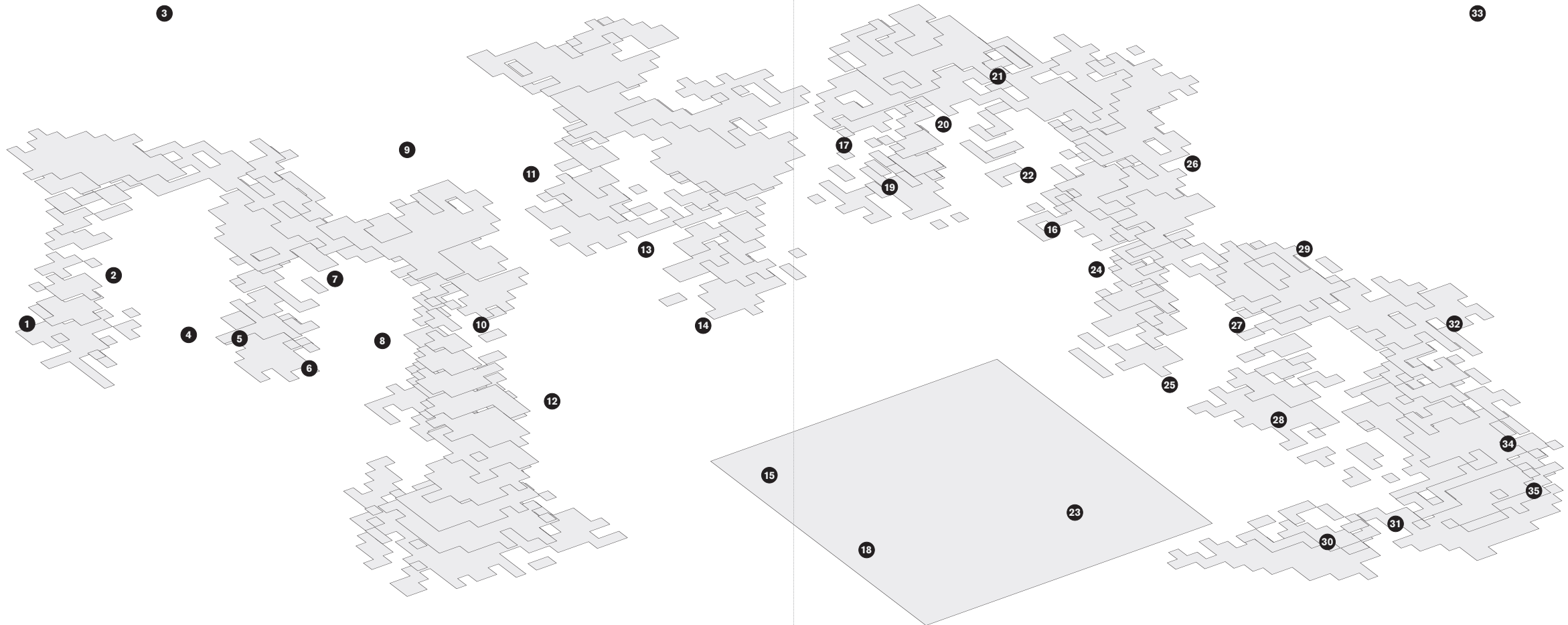
The Market of Ideas is convened to explore the distribution of public knowledge, embody peer-to-peer exchange, and build communal resources.

Stallholders include:

Abundant Amelia (designers: Dallas Pierce Quintero); Larisa Blažić and startx; Małgorzata Bocheńska / Salon 101; Chelsea ISD MA + Musashino Art University (Tokyo); Geoff Cox and guest; Roman Dziadkiewicz; Joanna Erbel; FLΔG, Angela Hodgson-Teall; Owen Hatherley; Brandon Labelle; Wojtek Kosma and Dwayne Browne; Michał Kozłowski; 25 MA students; Ewa Majewska; Lidia Makowska; microsillons; Krzysztof Nawratek; The People Speak; Satellite Project of Politicised Practice Research Group; Dr Malcolm Quinn; Mike Rickets; Natalia Romik; Anatomy of the Street (Levente Polyak and Eszter Steierhoffer); Eileen Simpson and Ben White of the Open Music Archive; George Shire; Dr Dan Smith; TangentProjects; Textile Environment Design (TED); Chris Wainwright and Cape Farewell; Joanna Warsza feat; Nuno Sacramento and many more besides.

Artist Commission:

Experience the obstacles and pleasures of the public realm from the position of helpless larvae by climbing into one of Joanna Rajkowska's human-sized cocoons.



- 1 **Politicized Practice Research Group**, THE SATELLITE GROUP
- 2 **Natalia Romik**, WHAT MAKES ME HORNY AND ITCHY IN ARCHITECTURE
- 3 **A Stall by Joanna Warsza, Shadow Curator: Nuno Sacramento**, SECOND-HAND KNOWLEDGE CAMP
- 4 **Małgorzata Bocheńska**, SALON101
- 5 **microsillons**, DRAWING A UTOPIAN SCHOOL
- 6 **Krzysztof Nawrotek**, LEAVE ME ALONE?
HOW TO PROTECT YOUR PRIVACY AND REMAIN HUMAN; BASIC MANUAL
- 7 **Textile Environment Design (TED)**, MAKE YOUR WARDROBE PUBLIC
- 8 **Ewa Majewska**, CRITICAL WITCHCRAFT FOR CRITICAL PARADE
- 9 **The People Speak**, TALKAOKE TRAINING SESSION
- 10 **Michał Kozłowski**, TRUTH IN PUBLIC SPACE – THE CYNICS
- 11 **Carrot Workers' COLLECTIVE**, FUTURE CASTING: SCULPT YOUR CARROT!
- 12 **TINAG**, THIS IS NOT A GATEWAY
- 13 **George Shire**, NEW FORMS OF CRITICAL PRACTICE/VOICES FROM THE SOUTH?
- 14 **Lidia Makowska**, KULTURA MIEJSKA
- 15 **Bianca Elzenbaumer and Fabio Franz**, DEP 21
- 16 **Brandon Labelle**, SOCIAL MUSIC
- 17 **Joanna Erbel**, RESEARCHER'S BODY
- 18 **Alex Blackman**, THE STUDIO
- 19 **Angela Hodgson-Teall**, CLEANSE
- 20 **FLAG**, POSTBOX

- 21 **Tangent Projects**, LIMINOPIA MAP
- 22 **Eszter Steierhoffer & Levente Polyák**, ANATOMY OF A STREET
- 23 **Joanna Rajkowska**, COCOONS
- 24 **Dr Geoff Cox**
- 25 **Wojtek Kosma and Dwayne Browne**, BODY CASH
- 26 **Mike Rickets**, FOUR ANECDOTES: PARK IN A BOX, POUNDBURY CRIME AVERTED,
EVICION BY FALLING FRUIT, PRISON SHIP DEPARTURE.
- 27 **Dallas Pierce Quintero**, ABUNDANT AMELIA
- 28 **Eileen Simpson and Ben White**, OPEN MUSIC ARCHIVE OUTLET
- 29 **Larisa Blažić and startx**, MEZZO MODERNO, MEZZO DISTRUTO
- 30 **Dan Smith**, UTOPIA
- 31 **Roman Dziadkiewicz**, THE STUDY OF LYING
- 32 **Owen Hatherley**, PIMLICO PARADE
- 33 **ISD MA Students**, CAKE STALL
- 34 **Malcolm Quinn**, WHAT IS THE ALTERNATIVE?
- 35 **Chris Wainwright**, CAPE FAREWELL

THE SATELLITE GROUP



The Satellite Group is an interdisciplinary research group based at Loughborough University. The group acts as a platform for discourse across diverse research interests, fostering collaboration and interdisciplinarity.

The group explores modes of collaborative knowledge generation, conceiving of knowledge as fluid, situated and embodied. A common means of empowerment is sought, through coming to terms with the broader fields of arts, new media and community.

Playing with the notion of being private in public, *The Model Village* project was a staged 'backyard conversation'. Conversations with the public centred around an archive of photographs, artefacts and sound recordings and footage from Chongqing (China) and the 'model village' in Creswell, Derbyshire; a purpose-built community and 'model village' which 20 years' ago was the battleground of miner's strikes.

We took Creswell as a model of alterity to London, to affluence and academia – to take an intimate snapshot of a backyard or private place and thrust it before strangers' eyes. The ensuing conversations addressed issues around communities, the public and the division of labour. They explored dichotomies such as underground/overground, the clean/ the dirty, North/South, city/village, rigid/mobile, social depression/social optimism, outside/inside, the intimate and the public.

<http://thesatellitegroup.wordpress.com>

<http://sites.google.com/site/themodelvillage/>



WHAT MAKES ME HORNY AND ITCHY IN ARCHITECTURE



My stall was a series of spontaneous conversations and drawings. I recorded reactions to the posed question *'what makes you horny and itchy in architecture?'*

Passer-by and *PARADE's* participants were invited to create pictures of two urban situations – the one that they dream about, and the one that they hate. They were encouraged to draw a series of ephemeral architecture sketches.

The perfect architecture (or spatial situation) of the majority of *PARADE's* participants was based on alternative methods of shaping our urban environment. Despite the homogeneous character of this group (academic-artistic types), they have drawn upon notions of accessibility, aesthetics and diffusion. They love organic architecture, modernism, nature, bridges, bike paths and palm trees. They demand the radical treatment of city space, in which 'interventions', frequently conducted with artistic means, will lead to a sustainable urban landscape. They want to tame the city, seeding oases of green islands, and tame the expansion of wires and advertisements.

They are afraid of historicism, pilasters, gated communities and Buckingham Palace.

Esoteric conversations on a neighbouring stall, were Ewa Majewska was laying out her Tarot cards, was woven through the fabulous narration of Ola Wasilkowska's and Michał Piasecki's installation. We enchanted the space of *PARADE*, proving that our dreams can become *horny*.

SECOND-HAND KNOWLEDGE CAMP



Oscar Wilde: I wish I had said that.

Whistler: You will, Oscar; you will.

The second-hand knowledge tent installed at *PARADE* was a space for reflection on the disposability of concepts, their changing positions and constant re-usability. The tent was a place to dispose of unrealised, disused, derelict, unfinished or abandoned ideas. Participants were asked to leave a concept behind that they would not use anymore, which might perhaps be useful for others, a piece of temporary knowledge that could be resuscitated, enhanced, contradicted, or obliterated by others. Neo-, avant-, ultra-, post-, anti – are some of the prefixes that help negotiate the present coordinates of a second-hand concept, indicating whether it has been used before, enhancing its meaning, pointing to its demise, or denying it totally. The tent (which can reappear at any time in a different context) attested to the temporality of concepts, and provided shelter for reflection on the '(un)usefulness' of the ideas donated.

Joanna Warsza's contribution to *PARADE* was created in dialogue with Shadow Curator Nuno Sacramento.

On Shadow Curating by Nuno Sacramento

Shadow Curator is to the Curator what the Shadow Minister is to the Minister. It is a position of peaceful antagonism or, of agonism. It formalizes a critical discussion between two professionals, a conversation that often exists behind closed doors and which, like the curator's own practice, is largely a tacit activity.

This is a matter of visibility, of the possibility of sharing knowledge, and of being slightly pedagogical. Curators are by definition critical beings. Their practice is based on a critical framework, manifested through the selection of works, by contextualizing these in specific settings, or more broadly by attempting to relate artistic production to wider societal conditions. The constant negotiation between artworks and society, between money and publics is a critical activity. Witness how the role of the curator has rapidly become a pre-eminent position in the field of art over the last 40 years, with a noticeable upsurge during the last 15.

The project inhabits a liminal condition (threshold, edge, limit) often assuming itself as a meta-project; it participates in the action of curating while commenting on it. It's always social and collaborative. Shadow Curator is thus an agonistic practice brought to life by a number of different appropriations, intending to formalize a layer of critical enquiry and advancing specific practices, as well as that of curating as a discipline.

<http://www.laura-palmer.pl>

SALON101

Invitation

Dear Sir,

I am writing to you on behalf of the Salon 101 Foundation to invite you to collaborate with The Book of the Third Millennium project. Salon 101 Foundation is the initiator and organiser of a worldwide and unique project that includes personal opinions and reflections by the most eminent representatives of the worlds of science, culture, art, politics and religion. Together, our contributors embody the highest altruistic values. These thoughts will fill sevenhundred pages of The Book which, once completed, will begin a journey throughout the world as an Emissary of Peace.

The primary idea behind the project is that the personal messages contained in The Book will provide consistent guidelines for the actions to be taken by future generations, and to inspire and involve people in breaking down existing barriers and stereotypes. In order to invite people and institutions to participate in the project, the organizer has already taken action on an international scale. The project has been granted the honour of representing Poland internationally. As a country that follows the UN's Resolution and Manifesto of 2000, Poland is an active participant in UNESCO's Decade of Culture for Peace programme.

It is my sincere hope that you will accept our invitation and make a personal contribution to this international initiative by submitting your own entry to The Book of the Third Millennium.

By doing so, you will be joining a select circle of the greatest minds of the 21st century.

Thanking you in advance for your support,

Yours sincerely,

Małgorzata Bocheńska
Poland 2010

www.salon101.org

DRAWING A UTOPIAN SCHOOL



In the frame of the **Market of Ideas**, microsillons invited the participants to make suggestions for the creation of a utopian public school.

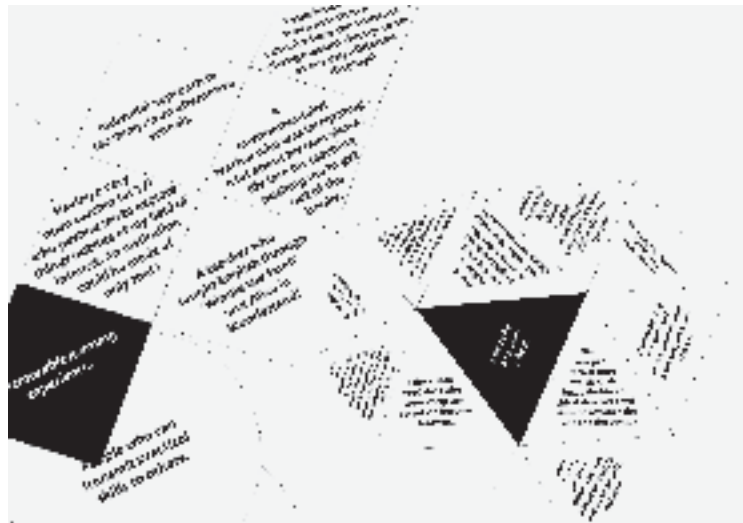
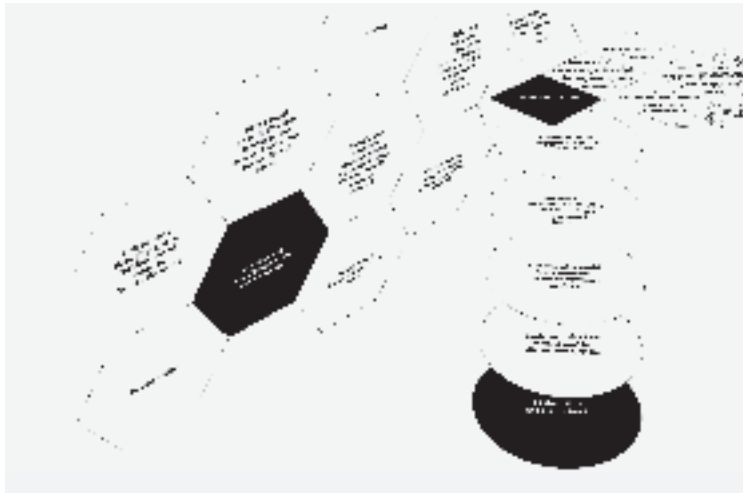
We prepared five questions/categories about a public school that we addressed to people who stopped by our stall, as starting points to initiate dialogues.

We gathered the answers and suggestions of almost fifty people during the afternoon and organized this material on geometric shapes, each one representing one of the questions. We then assembled those elements together, using them as bricks for the school. The modules that we used also refer to the modular structure of the *PARADE* and are a 'clin d'œil' to Felix Guattari's concept of molecular revolution.

Our approach was a way to open discussions on public education and society. The moments we spent with each participant were based on the exchange of experiences and knowledge, and provided a platform to talk about our own research on artistic practices dealing with public pedagogy.

This image is a symbolic testimony of those dialogues, a way to keep a trace of and a micro-step in our research.

microsillons, October 2010
<http://www.microsillons.org>



LEAVE ME ALONE? HOW TO PROTECT YOUR PRIVACY AND REMAIN HUMAN; BASIC MANUAL



This world exists because of you! Please, tell me how you do it.

(Only the public is important, the private should remain untold)

A human being exists only in relationships with others in the world. A dichotomy between what is public and private is absurd – what is the space you are sitting in while in a café and chatting with a friend? What is the space you are in when discussing on an Internet forum while sitting in your bedroom? To whom does the air belong that we breathe in our own private homes?

There is no distinction between 'private' and 'public'; there are only different degrees of relationships between the world and ourselves. Everything is 'public' because everything is in relationship with the external world. However, if there is the external, there must be also the internal

world. This is the inside of a box where our secrets and treasures are hidden from the world – either to be protected, or to be disclosed at the appropriate moment. What is internal is deeply intimate, and as such a complement and not a negation of what is public. This intimacy (not privacy!) is worth protecting.

Everyday we enter into relationships with hundreds of people, with thousands of items – through those relationships we put the world in motion. Let's talk about all these small, seemingly unimportant gestures and deeds, which set in motion other people and objects.

Please, tell me how you move the world!



Dr Krzysztof Nawratek, Lecturer in Architecture, School of Architecture, Design and Environment, University of Plymouth, UK

www.plymouth.ac.uk/staff/knawratek

MAKE YOUR WARDROBE PUBLIC



<http://www.tedresearch.net>

CRITICAL WITCHCRAFT FOR CRITICAL PARADE

In this context, critique must also be seen as a search for alternative forms of living, different from the marital dominance, clerical and patriarchal order, *and* as a battle for education, as a battle over language, as a battle for broader knowledge production.

G. Raunig, *What is Critique? Suspension and Recomposition in Textual and Social Machines*.



The Critical Witchcraft project was born of two main inspirations: Italo Calvino's *The Castle of Crossed Destinies* and some feminist interest in witchcraft as a tool for social change, like in the novels and activism of Starhawk. My own adventure with the cards started when I decided to read them for myself, and then other people, initially with a book on my knees, rather than learn their histories by heart. There are 78 of them, and most have various interpretations. It really is better to see them in context, rather than to learn their isolated meanings.

It was a bit scary though to come to London with this project. To come to the most sarcastic city in the world with a naive idea, the idea that I can simply enact a magical encounter from the late middle ages. To expect that people would bring baskets with eggs and chickens in exchange for my readings was even more naive, yet as Agamben says of kids – they believe in the magic of words.

I gave some 20 readings; for people I knew, for those who just came by, and for those curious what *PARADE* was all about. For most people, my readings were a place where they could reconnect, on a sunny afternoon, with their own feelings, needs and thoughts. For some, usually men, it was a moment of conflict with logic. There ain't no magic.

For me, it was a great chance of practising something that I knew Tarot could help me with, a critical reading of life under capitalism. A reading done in public was a reminder that our lives are public too, as feminists have told us so many times.

Although every reading was interesting, I have been remembering two in particular. One that I gave for a woman wearing traditional South Asian clothing, probably from Pakistan and another for a member of a feminist collective from a stall just next to me. The first woman was really curious about Tarot: she had never had a reading before. During the reading, we entered Jewish, Western and Hindu cultures and the reading of her own story became a reading of cultural history, of the ways of understanding, defining and practising love, relations and family matters. The story 'told' by the cards made us see how some parts of her own experience are coded by cultural production, how she herself can search for autonomy and how various elements of daily life belong to big, sometimes conflicting, traditions.

The other reading I remember was a story about a young woman in an educational system. We were talking about the expectations and fears embedded in efforts to survive within the system of knowledge production in Britain. Since readings always have a passage about 'what you want most and are most frightened of', we had a long conversation about what becoming means within an educational environment.

Of course, there were people there who were sarcastic about both – the Tarot and people who did their readings. Of course, they were men. Of course, I cannot generalize, but I just can't help it, it happens so often. It happens so often that you are brutally confronted by a logical explanation of why you have to inscribe yourself into the rationale of productivity; that which is countable. This binary logic of truth and falsity never leaves spaces for lived experience. Well, let's see about that...

TALKAOKE TRAINING SESSION



Talkaoke is a live, television-style talk show, where people can grab the microphone and air their views around the table of chat. The format is simple but powerful: the host sits in the middle, and everyone else sits around the outside and talks about whatever they want to talk about.

About The People Speak

'The People Speak offers an extraordinarily innovative and technologically exciting approach to socially engaged public art that enables ordinary people to feel energized, excited and fully involved in the process.'

<http://thepeeps.net>



TRUTH IN PUBLIC SPACE – THE CYNICS

His last course at College de France in 1984, Michel Foucault broadly analyzed the cynical way of telling the truth. Even if he failed to bring his account to a conclusion, he left some important remarks that link the cynical practice of staging the truth in public with some attempts by modern art to infringe upon public space. Leaving aside Foucault's perspective, we shall perhaps look more closely at the remote genealogy of this unobvious enterprise. Ancient Cynics didn't consider themselves artists – far from it – they treated art with suspicion. What kind of action did Diogenes perform while wandering with a torch in full daylight among the crowded Athenian marketplace claiming to look for a man...? Cynics considered their activity a subversive way of life that would threaten the established order of things: inequality, power, state, established philosophy, religion and any alienating social convention. They spoke on behalf of two things they considered praiseworthy – reason and body, the latter appreciated in its irreducible animality. But Cynics were neither a sect nor a political faction. They sought nothing but a very public testimony of truth they wanted to introduce a cosmopolitan and anarchistic social order. But conceivably what they were looking for would be to us of a lesser importance than the very conduct of their cause.



1. Cynical truth was to openly reveal the full unity of speech and life. It consequently presupposed a radical authenticity.
2. Cynical truth was beyond any kind of scholarly or institutional authority; it was communicated in between equals.
3. Cynical truth was to be said in public, offered to any citizen or passer-by. The Cynic himself, however, didn't place himself either within or outside the community of the polis – he placed himself precisely on the margins.
4. Cynical truth was to be a scandal: it provoked, annoyed, infuriated and brought disorder.
5. The Cynic was to remain vulnerable to aggression and not respond to it. Running off was acceptable.
6. Cynical truth was both discursive and performative. Public defecation or masturbation were as equally 'true' as the propositions themselves.
7. Cynical truth presupposed staging but also arranging situations with undetermined outcomes.

I don't suggest that Cynics invented art in public space long before us: genealogy doesn't imply continuity. Nor is it a call for a homecoming. Rather, it's a way to comprehend what we can no longer afford, and to ask why not.

FUTURE CASTING: SCULPT YOUR CARROT!



Desires and ambivalence around the future

To chart the concerns and conceptual maps that orient our daily choices, we initiated a dialogical exercise of visualizing and casting the material conditions of present and past cultural work, as well as the desires and needs that shape (and escape) future projections. Starting from an analysis of current conditions, we aimed to claim back the casting tools and work on desired futures to discern possibilities for projecting a 'creative' life and career.

Mapping your position in the past, present and future: which quarter are you in?

- I. **LUXURY & FLEXIBILITY** = having a flexible job and a lot of money (the star creative).
- II. **POVERTY & STABILITY** = stable job and little money (the loser caught in tedious work).
- III. **LUXURY & STABILITY** = stable work and lots of money (rarely what we're into culture for).
- IV. **POVERTY & FLEXIBILITY** = either flexible work and little money (exhausting and alienating in the long run), or no work and no money, but doing things we like (burning us out rather soon).

Three Years in the Past

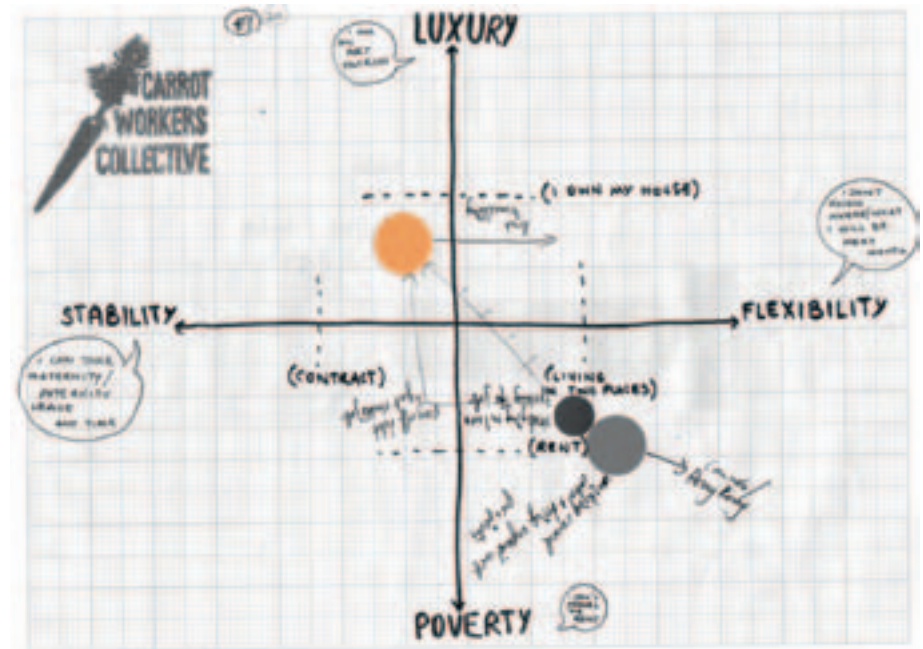
Living and working between Canada and Hong Kong. Working several jobs while pursuing independent (unpaid or lowly paid) art projects on the side.

Present

Currently in education in London on a student loan and looking for a job. To be employed, however, she will probably have to abandon the independent (unpaid) projects on which depend her future chances of working in the creative field which she is studying.

Three Years in the Future

Two options seem possible: either to continue studying and working for free in the field by increasing her personal debt or to find a stable job for an extended period of time to pay off her debts, probably in what could be read as the POOR & STABLE quarter. She desires stable working conditions allowing for travel and self-initiated and managed projects.



The Carrot Workers' Collective is a London-based group of students, pre, current and ex-interns, cultural workers, teachers and researchers who regularly meet to think and organize around issues inherent to 'free labour'. The Carrot Workers use popular research methods to understand how free labour influences the material conditions, subjectivities, aspirations and desires of those who work for free and how these relate to shifting social, educational and economic policies.

<http://carrotworkers.wordpress.com>

THIS IS NOT A GATEWAY

This Is Not A Gateway (TINAG) was founded to address **FOUR URGENT CONCERNS**:

- I. The need for accessible arenas for emerging practitioners across Europe, who work in and on cities AND for those outside of established circuits. There is complete inaccessibility to existing conferences and regeneration events. TINAG was established to address this gap.
- II. The need for the development of new forms of urban citizenship. Cities are going to be home for the majority of us, right across the globe (it is estimated that 60% of the global population will live in urban areas by 2030). TINAG is dedicated to fostering active participation in cities.
- III. The desire for interdisciplinary and cross-cultural exchange. In a climate of increasing professionalism and specialization, there is limited opportunity to learn and collaborate across fields and cultures. TINAG rigorously advances the possibility for mutually beneficial outcomes and learning.
- IV. The need to gather, to eat, to drink together, in a self-organized, informal and fruitful context. The most productive aspect of conferences and symposiums are often the informal and secondary elements. TINAG puts at the forefront of all its activities, advancing innovative and enjoyable forms of engagement.

www.thisisnotagateway.net



NEW FORMS OF CRITICAL PRACTICE/VOICES FROM THE SOUTH?





Lidia Makowska

KULTURA MIEJSKA

For *PARADE*, I proposed a critical, participatory, ramified peer-to-peer discussion on new models of resistance against privatizing our cities.

In discussions, we reflected on diverse and vital conceptions of artistic interventions in public space, especially the political impact of citizens' empowerment on urban policies.

I used the example of Wrzeszcz – a district of Gdansk in Poland with 50 thousand inhabitants, where a group of intellectuals and artists have facilitated a grass-roots movement called CityCulture. We have been aiming to create social change and to empower Gdansk citizens to claim their rights to their city.

Why Gdansk? In June 1980, 17,000 workers went on strike in the Lenin Shipyard over the dismissal of militant crane driver Anna Walentynowicz. By August 14th, Lech Walesa was put in charge of the Inter-factory Strike Committee (ISC), linking coal miners with dock-workers nationwide. On August 24th, 500,000 workers demanded the communist government implement their 21 postulates. The government quickly buckled and on August 31st signed the Gdansk Agreement giving workers the right to strike and to organize freely. The city is therefore an icon of Solidarity (Solidarnosc Trade Union) and today, 30 years after the signing of the **Agreement of 21 Postulates**, we

urgently need an open and critical reflection on city policies and new public(s).

The demand of 'rights to the city' was firstly explored by a French sociologist, Henri Lefebvre, who published his book *Le droit à la ville* in 1967. Since the 1990's, a number of grassroots initiatives has taken over Lefebvre's theory of empowering urban co-creation.

Let us quote Lefebvre:

'Nature,' or what passes for it, and survives of it, becomes the ghetto of leisure pursuits, the separate place of pleasure and the retreat of 'creativity' [...] In the face of this pseudo-right [to nature], the right to the city is like a cry and a demand [...] The claim to nature, and the desire to enjoy it displace the right to the city. This latest claim [the right to nature] expresses itself indirectly as a tendency to flee the deteriorated and un-renovated city, alienated urban life before at last, 'really' living [...]

The right to the city cannot be conceived of as a simple visiting right or as a return to traditional cities. It can only be formulated as a transformed and renewed right to urban life.

In London, we managed to avoid the rather banal discussion of the importance of 'revitalisation through art in public space'. We were interested in critical reflection, visions, sharing knowledge and inspirations.

Lidia Makowska

Is an art/society activist, expert in cultural policies, and co-founder and director of Association KulturaMiejska/CityCulture. Created in Gdansk in 2006, KulturaMiejska/CityCulture is a collective of independent thinkers who explore alternative strategies for change in civic society through using socially and politically engaged art practice, research and public debates.

Lidia is also co-founder of www.wrzeszcz.info.pl a grassroots movement for social change which empowers Gdansk citizens to demand their right to the city.

DEP 21

Our plan for the day:

get to know as many stallholders as possible and find out about their ideas over a cup of tea, coffee or cordial that we bring along with our mobile stall. To meet all 32 stallholders within the duration of the event, we needed to move to a different stall every seven and a half minutes.



Department 21 at PARADE



The mobile stall



Having coffee with Anatomy of a Street

The result:

We failed and succeeded at the same time: the people we met were simply engaged in initiatives that were far too interesting to cut the conversations every seven and a half minutes, so we got to know only the people on six stalls – spending an average of 40 minutes with each of them.

<http://www.department21.net>

Brandon Labelle

SOCIAL MUSIC



Brandon LaBelle is an artist and writer. His work explores the space between sound and sociality, using performance and on-site constructions as creative supplements to existing conditions. Through his work with Errant Bodies Press he co-edited *Site of Sound: Of Architecture and the Ear*.

<http://www.brandonlabelle.net>

RESEARCHER'S BODY



Every research project has an object, and also a researching subject, a feeling, thinking, investigating body. Although the body, that which is the primary condition of intellectual investigation, is often treated as something so obvious that it's not considered worthy of critical investigation. Having been put into the box of phenomenology or recognized as a strictly ethnographic tool, the body becomes invisible when we move into other theoretical areas. Embodied experiences and corporal fantasies influence our thinking and direct our thoughts and logic. When we try to think about possible alternative embodied scenarios for social configurations, we have to think and feel differently we have to work on the level of practice.

Intellectual limitations accompany us when we participate in critical discussions and try to conduct social research. We should treat our bodily experiences as serious sources of knowledge; we should look carefully into our fantasies and investigate moments of seduction, happiness and fear. Don't be afraid of being seduced or of formulating subjective statements. We should treat our thoughts and reflections with tenderness and distrust while listening to others we should observe our reactions and treat our body not only as a tool, but also as a source of sociological knowledge.

THE STUDIO

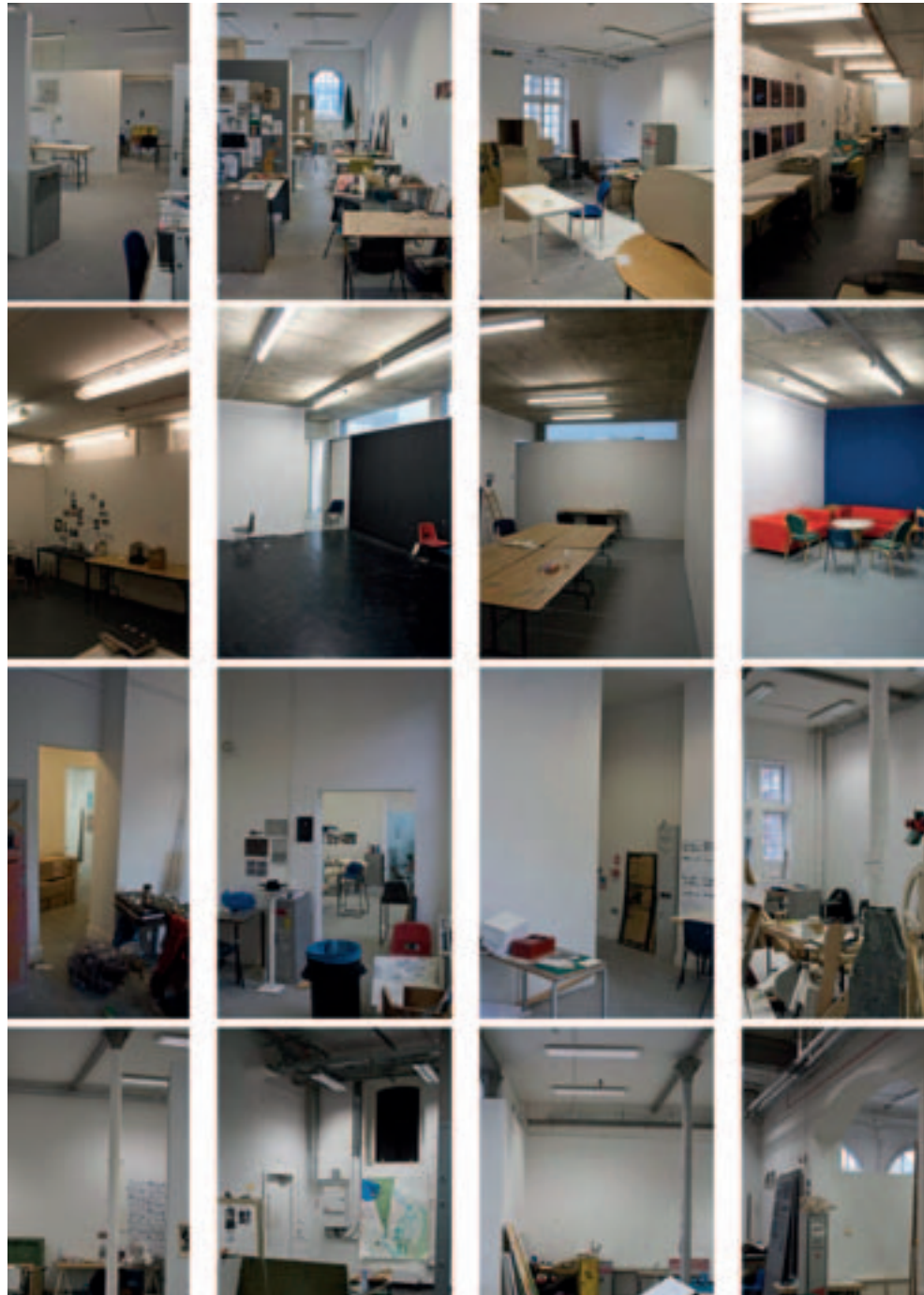


I used my 'stall' to focus on the issue of the studio and the representation of a studio practice within a public art school. I found during my studies at Chelsea that the studios were a point of conflict, although only a passive conflict.

What generates this conflict is the way in which studios are organized within the institution. On the face of it they are spaces that can be used in any way that the students deem prudent. However, students (as a paying individual and as a collective body) have no real authority or autonomy to determine how the studios as a whole are organized. I sought to open this issue up to a wider audience.

At the stall, I provided the means to discuss and make representations of how the studios could be organized. The emphasis was as much discursive, as it was on coming up with viable proposals. The 'results' of this public consultation ranged from far-fetched imaginings – three storey high slides, to easily implementable alternatives – using the Parade Ground to grow food. There was also a common theme of beds and sleeping areas!

I also displayed some photographs of the existing studios as parallel 'advertising' to how an art school advertises itself. It's worth noting that studios are barely mentioned in any of Chelsea's marketing and instead the college focuses on college-wide resources; such as workshops, and the Parade Ground itself.



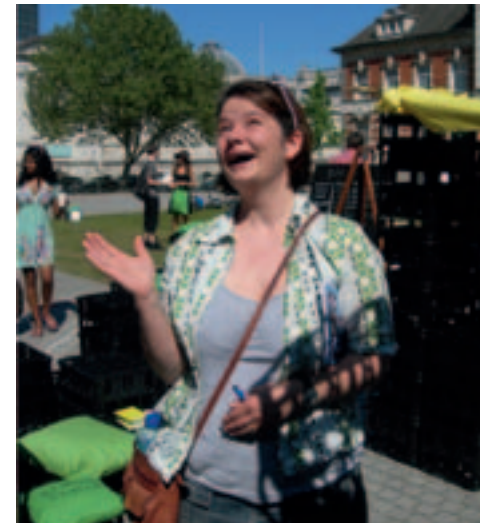
CLEANSE



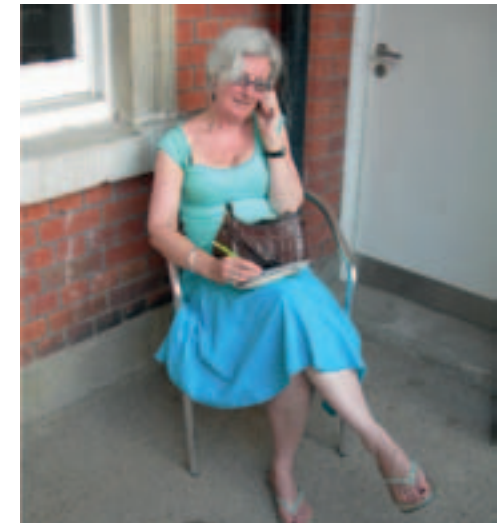
Dr Hodgson-Teall displays her squirty disinfectant, prior to the initiation of her interactive performance 'Cleanse'. This event was first described in South London Healthcare Trust by Rosie Millard in her book *Tastemakers UK Artists Now* (2001), in the context of a high-level emergency meeting of medical consultants and NHS managers.



Dr Quinn comes clean.



An Arts Manager from Bedford is purified.



In the interest of public services, Dr Hodgson-Teall telephones the results to the hospital at the close of the event.

Dr Angela Hodgson-Teall, PhD student at Wimbledon College of Art, and 'on-call' Consultant Microbiologist for South London Healthcare Trust.

POSTBOX





LIMINOPIA MAP

We used our recent work with Liminopia as the trajectory to host a series of informal discussions with invited guests from the art, design and architecture industries, as well as the **Market of Ideas** audience. The brief we gave was simple.

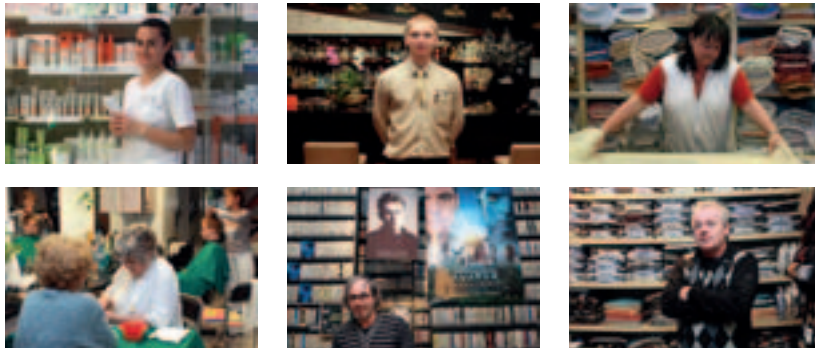
Liminopia is a fantasy cityscape in miniature, constructed from found materials over a period of five months. More than a physical piece of work, Liminopia has become a meditation on acts of collaboration between us, and an investigation into the nature of construction, planning and social inclusion as experienced through the structures of our cities.

<http://www.tangentprojects.org>



Liminopia map

ANATOMY OF A STREET



Anatomy of a Street (AoaS) is an ongoing research programme linking initiatives in Budapest, Pécs, London, Warsaw and Bratislava. The case studies of the AoaS project are locations in these cities where top-down national or municipal planning, corporate development, small businesses and bottom-up initiatives of the civic sphere intersect, interact and create unique forms. The AoaS project questions some of the general assumptions that describe the relationship between public, private, civic and corporate elements and their effects on the city.

National contributions to architecture festivals and biennials have traditionally consisted of declarations of pride and showcases of great architectural proposals or structures. Contrary to this, the AoaS project draws its inspiration from critical studies by examining the ways in which architecture is embedded in social, political and economic contexts; how architectural objects and symbols can be described and decoded in specific local settings, as well as in broader global networks. The case studies – streets from various locations – differ geographically, historically and culturally, as well as architecturally. Notwithstanding this colourful variety, there are still similarities and interconnections informed by the global exchange of concepts, real estate and capital.

In order to investigate the global dimension of change, we propose to look at cities on a microlevel and explore them in a comparative manner. The starting point for the AoaS is therefore a search for local answers to globally relevant questions.

To diversify a methodological urban study, we opened up the project to flexible approaches. We invited artists and designers to investigate aspects of urban change, and developed our inquiry into a travelling exhibition that takes the form of a series of study trips – both driving and feeding back into our research. The project is asymmetrically divided between research workshops, publications and exhibitions. Balancing between documentation and open-ended mapping processes, we consider research in the form of an exhibition, and vice versa, an exhibition in the form of research.



Anatomy of a Street takes the position of what may be called research architecture.

www.anatomyofastreet.org

COCOONS



BODY CASH



To join the game, each player contributes a banknote into the pot.
 The first player puts the pot anywhere on/in his/her body, the next one withdraws it, and so on.
 The pot has to be held and touched only on/in the body.
 Players can use a particular location only once.
 Players cannot refuse any withdrawal attempts.
 Failing to hold or withdraw the pot, or dropping it onto the floor eliminates the player.
 The game continues until all but one player has been eliminated, or there are no more unique places to hold the pot.
 The remaining player keeps the pot.

<http://bodycash.org>



FOUR ANECDOTES: PARK IN A BOX POUNDBURY CRIME AVERTED, EVICTION BY FALLING FRUIT, PRISON SHIP DEPARTURE

Artist Mike Ricketts presented 'Four Anecdotes', a work first performed for 'Zero Budget Biennial' Rokeby, London in April 2010. Each anecdote introduces a specific spatial controversy, from a masterplan commission to neighbour and planning disputes, to the quiet exit from British waters of a former prison ship. Each story also hinges on an object. A cardboard box, a bottle of water, a pear and a DVD sit on a table in front of the artist. Each object achieves significance only when the corresponding anecdote reaches its conclusion.

<http://www.chelsea.arts.ac.uk/47889.htm>



ABUNDANT AMELIA



Dallas Pierce Quintero (DPQ) is fascinated by responding to, influencing and designing within the public realm – from furniture to landscapes and cities. We are architects, teachers, facilitators and designers.

DPQ is lead designer for part of the London Borough of Southwark's regeneration of Elephant & Castle. Entitled Abundant Amelia, this three-hectare public realm project was won in competition, and designed to return a sense of ownership of the public realm to all users. Community-led projects and consultation are key to how we work.

David Pierce and Jonathan Dallas first collaborated in 2006 when they won two commissions from the Victoria & Albert Museum to design temporary structures initiated by a series of community workshops. Juliet Quintero and David met in 2007 while teaching Architecture and Interiors at London Metropolitan University.

<http://www.dp-q.com>

OPEN MUSIC ARCHIVE OUTLET



Open Music Archive is situated within the current discourse surrounding notions of authorship, ownership and distribution, reanimated by a porting of Free/Libre and Open-Source software models to wider creative contexts. *Open Music Archive* concerns itself with the public domain and creative works which are not owned by any one individual and are held in common.

Under copyright law, a music recording has two automatically assigned property rights: a musical *composition* has a copyright and a *recording* has a separate and independent copyright. These rights are limited by term. Currently in the UK, the term of copyright in a literary, dramatic, musical or artistic work is limited to the life of the author plus 70 years; while the term of copyright in a sound recording is limited to 50 years from the date of recording. The archive attempts to gather recordings and information about recordings whose proprietary interests have expired and make them accessible to a wider public.

Artists Ben White and Eileen Simpson initiated *Open Music Archive*

following a series of projects which involved researching and gathering music which has fallen out of copyright. Much of this music, although legally in the public domain, is tied to physical media (e.g. gramophone records, music boxes, piano rolls) and locked away in archives or private collections which are not widely accessible. *Open Music Archive* aims to digitise as much of this music as possible in order to free it from the constraints of a physical collection.

The project aims to share the existing resource and to build a larger archive in open collaboration with others. The archive aims to distribute this music freely, form a site of exchange of knowledge and material, and be a vehicle for future collaborations and distributed projects.

The music industry views the public domain as a wasteland – a dead zone with no value. *Open Music Archive*, however, sees the potential in these collectively owned recordings – a value yet to be determined. Through a series of projects, artists, musicians, DJs and vocalists are invited to re-animate this public resource – to cover, remix and reinterpret neglected recordings, melodies and lyrics in order to build a new resource that is free for reuse in the future.



Free downloads:

www.openmusicarchive.org/outlet

MEZZO MODERNO, MEZZO DISTRUTO



The Project

Mezzo moderno, Mezzo distrutto is a hybrid work that examines contemporary perceptions of space and collective creative process. It culminated in a large-scale, multi-projection installation in the public space of Gillett Square. The project is concerned with how a wide cross-section of daily users in the centre of Dalston, east London, see and choose to interpret their urban environment as it goes through a period of unprecedented change. It invites reflection on the quality of change in local urban and architectural design and on whether it contributes to *genius loci* (spirit of place).

Software

Part of Mezzo moderno, Mezzo distrutto is a collaborative software called interkomm which mediates between the contributors – people who contribute video material – and the editing artist(s).

The software consists of a front-end to upload video files as contributions to the project. Files can be commented on – location, time, situation – and tagged by the contributors. Contributors can either open accounts to upload or receive a password to edit their tags /files later.

The interkomm back-end converts all uploaded files into one standard

format to make editing easy for the video artist, and ensures that comments and tags are saved. It also offers an easily accessible interface to the video artist to keep track of uploaded files and create categories and tags themselves.

The interkomm back-end furthermore automatically generates a public website where contributions can be viewed, previewed, searched and commented on without the necessity of the editing artists' involvement.

Interkomm also offers the editing video artist the possibility of tracking where the contributions came from, and where parts of the contributions are used in the final work. Interkomm development continued after Mezzo moderno, Mezzo distrutto to become a full framework for collaborative video work, including project management, rendering and broadcasting.

The software aims to build on a complete free software stack and is released under the GNU Public License version 3.



Photo credit: Christoph Ferstad

<http://www.e-w-n-s.net>

UTOPIA



Utopia, as a loosely constituted set of overlapping fields, must be recognized as varied, and often contradictory, in both form and intention. More specifically, I have a deliberate intention to retrieve utopia from its ideological and linguistic imprisonment as a synonym for an ideal, for failure, for uncritical, fantastic and impossible situations outside of the realm of achievability. Instead, utopia is in itself a space in which to remind ourselves that things need not be the way that they are, that they have not always been so, and that they will not always be so. It is a space for imagination, as well as for anger, celebration, criticality and elegy. Utopia is a complex set of ideas, histories and possibilities.

www.altertopian.com

THE STUDY OF LYING



Operations with iconography, collage, 2010



http://pl.wikipedia.org/wiki/Roman_Dziadkiewicz

PIMLICO PARADE

The idea was a Tour Around Socialist Pimlico, where we would try to find the hidden utopian potential of these deeply overdetermined streets.

The area around here, where Pimlico adjoins the back end of Westminster, is one of the last great London secrets. A haven of experimental, public and socialist housing in the deeply unsympathetic shadow of the Houses of Parliament's tortured crockets.

The phrase which comes to mind here is 'hiding in plain sight'. Though we're the shortest of walks from some of the biggest tourist traps in the world, it's quiet, mixed, strange, at times poor, though never exhibiting the kind of traumatic poverty that you can find elsewhere in London. These sorts of contrast are supposed to be what London is 'all about'.

So, where are we exactly? The City of Westminster is not habitually considered a residential area, but for most of the 18th and 19th centuries it was a fearful slum, with a proximity to Parliament that would make it the ideal assembly point for an insurrection. The 'improvement' began in the late 19th century through the Peabody Trust, the charitable body which built tenements for the 'deserving poor' all over London, and still does. From here until the 1970s, the area would become the centre for some of London's strangest and most overlooked public housing. It would briefly return to prominence in the 1980s, when Westminster City Council was under the control of an enthusiastically Thatcherite group swirling around the Tesco heiress Dame Shirley Porter.



We started at the back of the Parade Ground with the London County Council's Millbank Estate, designed in the 1890s. While the charity-driven Peabody blocks near Parliament are public housing on sufferance – deliberately grim and imposing, sanitary but unfriendly – the blocks built by the County Council were, with equal deliberateness, humane, lined by trees, and finely architecturally detailed in a muscular style, with a park at the centre. The LCC estate shows the explicit influence of the socialist idealism of the Arts and Crafts movement at its best, and aptly in the hinterland of the Tate Gallery the blocks are named after painters. And this being Victoriana, we remember Millais, Ruskin and the kitchmeister Lord Leighton.



A convoluted walk from there takes us past the Hide Tower, a tall, clipped and minimal concrete towerblock that strangely remains unobtrusive – hence, presumably, the name. Our destination is the Grosvenor Estate, another London County Council development of the late 20s, designed by Edwin Lutyens, the neoclassical architect of New Delhi and much of interwar London. A prosaic description does it no justice, this is a space

straight out of Kafka, or rather Lewis Carroll – a series of square blocks with checkerboard patterns on the outside (like Battenburg cake) and long, white, access balconies on the inside. From Regency Street or Page Street they create one of the strangest urban landscapes in London, outright English Surrealism; equivalent to, but not imitations of, continental Modernism.

From here, we walk to the red-brick Edwardian Regency Estate at the end of Page Street – similar in scale to the LCC Millbank Estate, although the Arts and Crafts touches have been replaced with 'Tudorbethan'. We stop here to look at the stern sign warning against 'hawkers'. Were it open, we would at this point have made a stop in the Regency Café, a modern, black vitrolite palace of tea, but it's closed on Sundays.



From here, we cross Vauxhall Bridge Road, noting a hoarding promising Homes for Key People, to Lillington Gardens, a 1960s council estate designed by Darbourne & Darke. Some of the blocks are named after theatrical and literary figures, making this one of London's move camp estates – Noel Coward House, indeed. For enthusiasts of public housing, Lillington Gardens is as exemplary as the Millbank Estate round the corner, both lushly detailed in red brick. Here, the architects took their inspiration from the Church of St James the Less, and the brickwork is some of the most gorgeous in London. The flats are on multiple levels, sprouting walkways and traversed by service roads enclosed by winding pedestrian paths, lined with overgrown vegetation. They provide a whole self-enclosed world, a dramatic but never dominating townscape. There's not much housing as good as this anywhere, which makes it particularly satisfying that until the introduction of Right to Buy council housing, it was impossible to actually purchase a flat here. It was a right, but not a property right.

The rest of Pimlico is full of the stuccoed early 19th century terraced housing designed for the Empire's more lowly clerks; which time, sentimentality and gentrification has elevated into model housing. We walk along some of these squares and rows to Pimlico Comprehensive School, designed by the LCC's successor, the Greater London Council. It's a little concrete battleship inside a stucco square, in the same angular, dramatic style as the GLC's Hayward Gallery over the river. The School was almost completely destroyed in the late 2000s to make way for one of the new City Academies, in order to inculcate neoliberal ideology in Pimlico youth. But we're here for another contrast nearby.

Dolphin Square is the only place on the walk that was built as private housing – and luxury private housing at that; a monumental late 1930s complex whose current inhabitants include Prince William. We sneak through a private archway, and notice a party in progress – the ruling class evidently has something to celebrate. Creeping to the other side, we arrive in Churchill Gardens. This is the largest of Pimlico's estates, embodying the brief socialist hope of Clement Attlee's 1945 Labour government. Commissioned by a strange alliance of Conservative and Communist councillors, it was built contemporaneously with the 'three-dimensional socialist propaganda' of the LCC's Festival of Britain. It's all wide-open spaces and huge, confident slabs, on an utterly heroic scale. At the centre is a steel tower which once housed the estate's heating system, fuelled by waste from Battersea Power Station, just over the river. It sits derelict now, the baton passed between developers every couple of years – the biggest property scam in London. It's where the Conservative Party launched their 2010 election campaign, and is an apt place to finish, as they intend to slash housing benefit, ensuring that inner London is only a place for those who can afford it. The public estates of Pimlico, however, are still within marching distance from Parliament.

CAKE STALL



WHAT IS THE ALTERNATIVE?



I accepted the invitation to take part in *PARADE* because it was engaged with debates that mattered to me, such as ethical behaviour in markets, pedagogy in commercial society, and the role of the art school in public space. *PARADE* also raised a question about the status of the art institution that is not easy to answer, namely 'What is the alternative?' The idea of alternatives to the existing institutions of art has been central to the so-called 'pedagogic turn' in art practice over the last five years; yet all this has been happening while public funding is being withdrawn from art and design education in the UK. Recently, the only new public money that has been made available for art and design pedagogy has come not directly from the government, but rather through the Arts Council for a micro-atelier such as 'ARTSCHOOL/UK'. 'ARTSCHOOL/UK' is an experimental art school coordinated by John Reardon, Johannes Maier and Sabine Hagmann in 2010, in collaboration with Cell Project Space. It includes among its aims 'removing teaching and learning from the burden and constraints of over-administered and over-subscribed art departments and institutions'. I attended this experiment as an observer when it began its second phase with a residency at the Whitechapel Gallery London from October 15–17 2010. As its explicit criticisms of the 'over-administered and over-subscribed' mainstream suggest, ARTSCHOOL/UK raised the question 'what is the alternative?' in a very particular way, which linked it to the question of ethics in market society that *PARADE* also addressed.

When I climbed the stairs to the ARTSCHOOL/UK space in the Whitechapel, it all looked very familiar – it could have been a fine art studio at a 'mainstream' institution such as University of the Arts, complete with the tacit and friendly acceptance of daydreaming, boredom and play

that one finds in most art institutions. It wasn't until I read some of the accompanying literature that I realised that the alternative offered by ARTSCHOOL/UK was rooted in an ethics of the unassessable and the unquantifiable, complemented by a 'virtue ethics' of character development. The publicity booklet for ARTSCHOOL/UK II said:

'At art school, work is thus judged via a combination of its appropriateness as measured in relation to art discourse via professional ethics; its adherence to the transparent criteria adapted by management of the university; as well as the more traditional adherence to academic protocol. All of this – the work's various adherences – becomes the artwork . . . The problem is with work whose strength is either in its unavailability for identification as an artwork . . . or whose strength is in its timing and placement, i.e. work that is either not completely there, or not there at all.' (ARTSCHOOL/UK II at Whitechapel Gallery, London, 15-17 October 2010)

Later in the booklet I read:

'Today, every statement about the form of education has at its heart a statement about the essence of what it means to be 'human'; this distinction about what it means to be human is part of a Greek heritage with which we still live today... it demonstrates the difference between a purely instrumental education for a specific need – a scribe, a doctor or a craftsman – and the Greek idea of 'paideia', which one could call 'personal development', the creation of a 'character' rather than a specific and instrumental skill.' (ARTSCHOOL/UK II at Whitechapel Gallery, London, 15-17 October 2010)

So although 'ARTSCHOOL/UK' looked just like the mainstream art schools it was opposing, it had inscribed an ethical difference within art school culture – between the utilitarian and instrumental ethics of the mainstream, and the return to an ancient ethical ideal of virtuous character, coupled with a resolute anti-instrumentalism. Is this the ethical alternative to the art school in 2010? It is even right to name the 'bad' institution and erect the good institution in its place? One could frame the question differently, so that rather than asking 'is the art institution good, or bad?' one could ask, 'what happened when public money was put into an art institution?' and its corollary, 'what will happen when public money is taken away?' At a time when the character ethics of Red Toryism and 'The Big Society' are being offered as a homeopathic remedy for the conditions of contemporary capitalism, the utilitarian framework within which the idea of the publicly funded art school was conceived in the UK may take on a renewed importance in relation to current forms of the problem of knowledge, ethics and pedagogy in commercial society. These were issues that the alternative forms of *PARADE* addressed from within the framework of public culture and mainstream art education.

Malcolm Quinn, 15 October 2010

<http://www.malcolmquinn.com>

CAPE FAREWELL

It is clear that the consequences of climate change are real and very serious. But what is the true cause of this global change? It is not science that has caused the overheating planet but the way we have evolved our lifestyles and values over the past 200 years. The excesses of our human activity, coupled with our dependence on fossil fuels that drive our economies, is clearly not sustainable. We have become addicted to carbon to fuel our lifestyles and, like all addictions, withdrawal will be physically, intellectually and emotionally challenging.



Over hundreds of millennia, the Earth's natural systems have been carefully excess CO² deep underground in the form of oil, coal, gas and frozen methane. Human expansion and wealth over the past 200 years has been totally dependent on burning this resource to produce 'free' energy to fuel runaway population growth and activity. It is now established that the activity of six billion human beings leading a polluting lifestyle has the capability to seriously damage the very thin twenty miles of atmosphere on which we are dependent for life. We are, as Ian McEwan aptly puts it, 'spoiling our nest' on an epic scale.

We have the technology to create non-polluting energy, but the cost investment has to be figured into new economic and cultural structures. Because the way we live is the root cause of climate change, a sense of cultural responsibility has the potential to deliver new and exciting horizons.

The Cape Farewell project was created ten years ago with a mission to make a major contribution towards creating a paradigm shift in the way that society perceives and responds to climate change. Currently, as a society we view climate change from the perspective of looking down the wrong end of a telescope. It is a reality we observe from the distance of intellectual safety and only when we reach a position where we inhabit this reality will we truly engage with change. There is a need to shift our mental and physical state from observation to habitation. This is artistic territory; it is what artists do – they uncover the hidden, the unpalatable, the unstated, whether it be in love, ethics or values, and it is this artistic skill that is the challenge of the Cape Farewell project. We ask the artists to engage their finetuned antennae to carve a vision where we can all inhabit, rather than just observe, the challenge of climate change and have the chance to perceive and create a different future.



15
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06
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10

Monday, 15 June 2010,
5–6.30pm Research Office, Chelsea, Millbank,
London

Present: Neil, Basia L Cummings, Marsha, Ken,
Scott, Michaela, Cinzia and Metod.

Chair: No-one

Minutes: Marsha

Towards the Publication

Do we have the energy and drive to produce a publication? In the absence of an agenda, let's use this meeting to scope our ambitions for the publication.

Neil met with David Garcia, and he would like to make *PARADE* an example for future research by supporting a legacy publication. This is great news.

Senior management in the Graduate School have thinking about a series of pamphlets to publicize the Graduate School. Critical Practice may have an opportunity to contribute by creating a 32-page publication. We agree this probably won't accommodate our ambition for a publication, although it could be a kind of institutional aperitif: a trailer for our larger initiative.

What do we have in mind?

Something closer to a book – something that could be inserted into other economies, other than our CP wiki. We discuss the possibility of building a website and decide the wiki is working well in many ways. However, it's not very user-friendly and we discuss reworking aspects of the wiki to make it more accessible. Cinzia suggests that there's a way to make the publication online that could be a little more sophisticated than just posting PDF's.

Do we wish to solicit contributions for the publication? Do we intend to sell the publication? Should we think about a print on demand model? We talked about collating the moving and still images into an insert DVD and agree it might be interesting to have a 'loose archive' with a body of information (images, maps, plans, etc.) that have been culled by an editorial team that could sit alongside the publication as a kind of appendix.

What will lead the publication's organization?

Marsha wonders if it might be useful to think about how the Market operated; Neil wonders why just the Market when *PARADE* was comprised of so many different aspects? Marsha asks about the epistemological basis of the publication and how it will relate to the event. Michaela is also interested in this relationship.

How can we think about a narrative arc that reflects the complexity of the PARADE project?

What will the publication look like? How will we manage the images?

Metod suggests we do a section in colour and the rest in halftone – green maybe. Ken wonders about this being readable. We're already overly-preoccupied with aesthetics, how the thing will look. What do we want it to do?

Editorial Working Group

Neil agrees to shepherd the collaboratively developed publication; Marsha observes that there's value in having someone with an overall perspective who can imagine how all the bits and pieces will fit together. We agree that there will be two editorial working groups: one to manage the DVD and the other to manage the print publication.

The Circular Artefact Working Group (DVD aspect) will comprise:

Basia, Neil, Marsha, Cinzia, Scott and Metod

There's discussion around the problems of using a 'master' narrative to document *PARADE*. Basia suggests that we might have several short clips/films that sit next to one another. Perhaps there are themes? Marsha is having proprietary feelings about her moving images. Why is this bothering her? Why does it make her feel uncomfortable? She will think more about this before she surrenders them to the group. She'll spend some time unpicking these emotions...

The Rectangular Artefact Working Group (print aspect) will comprise:

Neil, Ken, Michaela, Cinzia, Marsha, Scott, Metod

We agree that we need both a copy editor and a proofreader. Michaela agrees to proofread.

AOB

Do we intend to contribute something to the This is Not a Gateway (TINAG) Festival?

We agree to do this and will meet on the 27th after the meeting at the RCA to discuss this contribution. Does it need to be a BarCamp? Please NO.

CP will be contributing to Department 21's discussion at the RCA on the 27th June. Michaela will also be attending, but with FLAG.

Live Issues And Action:

When are we going to debrief PARADE and continue the fascinating conversation we started when Kuba was here on May 24th?

Basia: agrees to type up the notes from the BarCamp.

We agree to begin by indexing all the documentation we have, including all the images.

Action

Metod: will develop a template for how the digital files should be named.

Neil: will buy two hard drives – one for the moving image archive and the other for the print material.

GLOSSARY

Agora

The agora was an open 'place of assembly' in ancient Greek city-states. Early in Greek history, any free-born male landowners who were citizens would gather in the agora for military duty or to hear statements of the ruling king or council. Later, the agora also served as a marketplace where merchants kept stalls or shops to sell their goods amid colonnades. From this twin function of the agora as a political and commercial space came the two Greek verbs *agorázō*, 'I shop', and *agoreýō*, 'I speak in public'. Our aggregated structure to facilitate our assembly for *PARADE* was often referred to as a fractured or splintered agora.

Biology of Collaboration

Theorist Theodor Adorno in his book on the Culture Industry suggests that all art is organized. Culture generally, and especially contemporary artworlds, disavow – which means hides – their ruthless organization. So the image of a free and independent artist, of lax timekeeping, poor financial management, low levels of cooperation and poor organization is itself part of an organizational structure. In CP, we take our organization as part of our research and our practice. Part of our creative practice. We use guidelines from a website www.openorganizations.org on how to practice as an emergent organization. We attend to, reflect on and talk a lot about collaboration. We understand the biology of collaboration and this is not what we do. Cooperation, where independent agents 'freely' decide to work together and then dissipate is closer to how we practice.

Cable-ties

Smallish black plastic zip-lock ties were used to hold the milk-crate structure together. Some 30,000 were synched by hand over the week-long construction process. Indispensable to the physical architecture, the ties also indicate the project's psychosocial architecture. The multiple fixings between crates visualized the shared labour involved in producing *PARADE*, in a similar way that the load-bearing was distributed across anchor points, so too did members of CP work together to realize *PARADE*. To be sure, some members shouldered more weight for the project than others. But everyone contributed what he or she could and this produced a feeling of accomplishment that was genuinely shared. *PARADE* created and strengthened ties amongst CP members, and it also promoted relations between the cluster and other initiatives; including The Carrot Workers' Collective, The Knot and Tangent Projects.

Cluster

CP describes itself as a 'cluster' to acknowledge the diverse persons it brings together through a combination of strong ties (i.e. membership) and loose ones (i.e. affiliation). These persons include artists, designers, academics, researchers and assemblies thereof. The term 'cluster' also resists reducing CP's activity to a single type, as might be the case if we self-defined our practices as collaboration. While collaborative activity

figures in CP, some aspects are better described as participatory or cooperative while others emerge through specific instances of practice. The term 'cluster' seeks to acknowledge the mixed economy of engagement through which CP's activities unfold.

Commons (The)

The commons' refers to resources that are collectively owned or shared among a specific community. These resources are said to be held in common and can include everything from natural resources, rights, heritages and knowledge. Although the concept pre-dates the formation of the public, the contemporary use of the commons can also include public goods, such as public space, public education, public safety, public health and public infrastructures – such as electricity, water, and legal rights.

Simply, the commons cannot be commodified. If they are, they cease to be commons.

Common (In)

Not to be confused with 'the commons'. If the latter refers to resources shared, the former describes the psychosocial experience of sharing these resources. Having something 'in common' are social relations – how something is shared.

Asking and re-asking what membership in CP creates in common is foundational to the cluster's self-definition as an emergent organization. Making public this process is core to our self-governance. Failure to build and/or recognize common ground is not the same thing as operating agonistically. The articulation of difference can itself be something held in common. What is important for CP is the negotiation around what the cluster holds in common and what this means in practice to CP's day-to-day operations.

Enthusiasm

Without boundless enthusiasm and generosity, there would be no Critical Practice.

Forms of Address

Refers to how the human and non-human actors comprising the modes of assembly are interpolated and interpolate each other. How exactly do these subjects communicate with each other and to what ends?. In general, CP favours modes of address that are informal and that encourage small group discussion or peer-to-peer exchange. We like to create contexts that promote dynamic interaction and shared knowledge production, as a challenge to traditional 'broadcast' information delivery systems, that could be characterized by lazy modes of address, such as formal lectures.

Mezquita

The Catedral de Córdoba, or Catedral de Nuestra Señora de la Asunción was formerly the Great Mosque of Córdoba, or the Mezquita. The site was

converted from a Visigothic church in 784 by Abd ar-Rahman I. Over two centuries, the mosque was built and extended using repurposed building materials. The 856 differently sized columns of jasper, onyx, marble and granite are scavenged from Roman buildings and Visigoth churches to form a forest of trunks. These variegated trunks are roofed and the building unified by double arches of alternating red and white voussoirs; it's an architectural wonder. After the Spanish Reconquista in 1236, it once again became a Roman Catholic church when a Gothic cathedral was plunged into the centre of the gigantic Moorish forest. The two structures create a hybrid whole from repurposed materials, ideas and beliefs, agonistic architecture and an inspiration for *PARADE*.

Milk Crates

The idea of constructing with milk crates emerged from a workshop between architects Ola and Michał, members of Critical Practice and Ken's MA Interior and Spatial Design students. The original proposal of using recycled plastic 'bales' proved unrealistic, partly because of their significant weight and partly because a hazardous materials licence is necessary to handle them. The milk crate provided a basic unit that was strong yet lightweight, perfect for furniture – one crate for a low stall, two crates for a chair, three or four crates for a table to sit or stand around – as well as defining space. They could easily be assembled and dis-assembled with cable-ties – thin wrists were of particular value – and the crates themselves proved perfect for holding pints of beer, an essential building material given the heatwave that accompanied the construction. The structure was assembled out of 4320 crates, the precise number that would fit into two articulated lorries. The beauty of the solution was that not only were the crates made entirely from recycled plastic – hence the black colour, the easiest to produce – but that they were borrowed from the distribution process. Having assembled *PARADE*, they returned to delivering milk in Glasgow.

Modes of Assembly

Refers to ecologies of aggregated human and non-human actors. In the case of *PARADE*, these included:

1. The construction of the milk-crate structure, which brought together members of CP, staff and students of Chelsea College of Art and Design, the commissioned architects, suppliers and funders.
2. The BarCamps, which aggregated both invited and drop-in contributors into an un-conference-like structure comprised of short presentations and lively discussion.
3. The market of ideas, which brought together some thirtyfive stalls, with stallholders exchanging knowledge with a milling crowd around issues as diverse as the socialist history of the Pimlico neighbourhood and the melting of the Antarctic ice-caps.

Notional Grid

Describes the key organizing principle of the milk-crate structure. The grid was 'notional' because although always present in the architects' plans, the built structure was more organic in development and feel. Aspects

were recalibrated on-site and elements developed off the plan in response to emergent needs. The result was a modular structure that was purpose-build to facilitate the forms of assembly for *PARADE*.

PARADE

The project's name originates from its site-specificity. *PARADE* took place on the Rootstein Hopkins Parade Ground of Chelsea College of Art and Design. The space is so called because it was home to the Queen Alexandra Military Hospital and military person would parade in public as part of their training exercises.

The Parade Ground was renovated in 2006 by the Rootstein Hopkins Foundation, according to the Chelsea College of Art and Design website:

The Parade Ground is a most extraordinary space, not just for its vastness – 3500 square metres, but also because it is in a unique location: in the centre of London, in the heart of Westminster, next door to Tate Britain and the River Thames. Due to its scale and location the Parade Ground has enormous potential for hosting large-scale London-wide events.

The creative industries have also discovered the space. Burberry presented the final show of London Fashion Week in September 2009 and 2010 to much acclaim in the national and international press. More recently the site was used for a Nokia Siemens Networks Roadshow in conjunction with the opulent rooms situated in 45 Millbank, next door to this impressive outdoor space.

PARADE aimed to explore the politics of the Parade Ground as a contested site. Here, diverse interests – both past and present – jostle to lay claim over the space; prison, museum, training hospital, and art school. Most recently, through the privatization of the Parade Ground as this 'Gallery without Walls' is rented out to support the activities of Chelsea College of Art and Design, a once public educational institution that is slowly being privatized.

Plug-in

A key – if contentious – metaphor for describing terms of engagement, characterizing both the events that CP facilitates, and the cluster contribution to other projects. The phrase implies connecting with a pre-existing assembly – as in the case of plugging into a power source by way of a socket. During *PARADE*, many contributors plugged into the event's ethos and organization. But this was not – as the metaphor implies – a one-way exchange; the contributors drew power from the project, while they also shaped the project's development and trajectory. For, had the contributors and their contributions been different, *PARADE* would also have changed.

Public Body (The)

Leviathan, published by Thomas Hobbes in 1651, is one of the earliest and most influential examples of social contract theory. Hobbes saw in the chaos of civil war a condition he identified as a 'state of nature'. In this

state there is 'the war of all against all' where 'every man has a right to everything, even to another's body', and contains the famous quotation describing life in this state as 'the life of man, solitary, poor, nasty, brutish, and short'. This situation could only be averted by a social contract, an agreement to surrender our individual interests in order to achieve a security that only a mutual existence can provide. For Hobbes, the social contract, or covenant is 'that a man be willing, when others are so too, to lay down this right to all things; and be contented with so much liberty against other men as he would allow other men against himself.' For Hobbes, if people agree to this covenant, a commonwealth is instituted; a public body composed of the aggregated bodies of the multitude.

The Public Body BarCamp in Warsaw in October 2009, aimed to examine the relationships among singular and assembled bodies. What infrastructures are necessary to facilitate a public body, and to enable social practice in public space?

Public domain

In a general context, the public domain refers to ideas, information, resources and artefacts that are publicly available; a commons. Although in the context of recent intellectual property law – which includes copyright, patents and trademarks – the public domain refers to works, ideas and information which are incompatible with private ownership.

Publicness

The term 'public', although contested, has – with the addition of various compound nouns – some defined interpretations. Amongst others, we could include:

- the Public; a community or the people as a whole
- public Good; of, concerning, or nurturing 'beneficence', is the principle of doing good in the widest sense for a community or assembly
- public space; maintained for or used by a people or community
- public company; capitalized shares that can be traded on an open market
- public office/service; connected with or acting on behalf of an assembly or community
- public knowledge; open to the knowledge or judgment of all
- public interest, a group of people sharing a common interest
- public utilities, the infrastructures necessary to facilitate a public

On the other hand; publicness is a bastardized word, a nonsense. It seems to encapsulate both the activity of sharing resources with others, and a quality of things shared. We preferred to think with this awkward term.

Public Good (A)

Normative economic theory defines a 'public good' as something that is non-rivalrous and non-exclusive. It is non-rivalrous because the good's consumption by one individual does not preclude its consumption by

another, and non-exclusive because everyone should have access to the good. In practice, however, it is difficult to imagine anything that is non-exclusive and non-rivalrous. Yet this ideal was a catalyst for *PARADE*, with CP holding fast to publicness as a public good that should be available to and benefit all.

Shonky

While the dictionary defines 'shonky' as an informal term for something that is dishonest, unreliable or illegal, for CP the term has also taken on a more positive notion as an object that; while, less than perfect, embodies what artist Richard Wentworth would term a 'making do', an un-selfconscious, inventive mending or making of something using whatever material is to hand. By embracing the notion of 'shonky', we were keen to avoid assembling the kind of slick structure that resists adaptation, and to embrace a strategy that could facilitate a spirit of invention. The cable-tie and milk-crate combination proved the perfect strategy to appease architectural notions of unity while facilitating inhabitants desires to make-do and adapt.

CREDITS

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PARADE, and this publication were coordinated by Neil Cummings. The event was produced by Marsha Bradfield.

Thanks to the award-winning Polish architects Ola Wasilkowska and Michał Piasecki, our artist's commission – Joanna Rajkowska, and the generosity of all the various BarCamp participants. The *PARADE* structure would not have been possible without the enthusiasm, determination and support of the students from the MA Interior and Spatial Design at Chelsea, part of the CCW Graduate School.

Thanks to the **Market of Ideas** stallholders:

Politicized Practice Research Group, Natalia Romik, Joanna Warsza, Nuno Sacramento, Małgorzata Bocheńska, microsillons, Krzysztof Nawratek, Textile Environment Design (TED), Ewa Majewska, The People Speak, Michał Kozłowski, Carrot Workers' Collective, TINAG, George Shire, Lidia Makowska, Bianca Elzenbaumer and Fabio Franz, Brandon Labelle, Joanna Erbel, Alex Blackman, Angela Hodgson-Teall, FLAG, Tangent Projects, Eszter Steierhoffer and Levente Polyák, Joanna Rajkowska, Dr Geoff Cox, Wojtek Kosma and Dwayne Browne, Mike Rickets, Dallas Pierce Quintero, Eileen Simpson and Ben White, Larisa Blažić and startx, Dan Smith, Roman Dziadkiewicz, Owen Hatherley, ISD MA Students, Malcolm Quinn and Chris Wainwright.

We benefited enormously from the generosity of Dr Maciej Gdula, Joanna Warsza, Joanna Rajkowska, Bogna Świątkowska, Dr Ewa Majewska, Ela Janicka, Adam Ostolski, Jakub Szczęsny and Natalia Romik on our Polish research trip.

PARADE would not have been possible without the support of Aneta Prasał-Wiśniewska and Anna Mroczkowska from The Adam Mickiewicz Institute, Oriana Baddeley 'Associate Dean of Research at CCW', and Eric Baird from Alex Baird and Sons.

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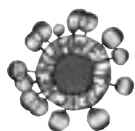
Editor: Neil Cummings and Critical Practice

Book Design: Catherine Nippe

Bright Series Design: Paulus M. Dreibholz

Printing: Holzhausen Druck GmbH, Austria

Printed on certified environmental papers.



Print  kompensiert
Ident-Nr. A-12226
www.druckmedien.at

Published by: CCW Graduate School,
16 John Islip Street,
London SW1P 4JU

This title was published as part of the
Bright series of publications produced by CCW.

ISBN 978-0-9558628-3-0



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ISBN 978-0-9558628-3-0

